

U.S. Musicians Take Top Roles in Paris Circles

By OLLIE STEWART

PARIS — Two young American artists who have joined hands musically and romantically will make history here Nov. 24, when one will conduct a French orchestra and the other will be guest soloist in a concert to be broadcast by the Radio Diffusion Française, major radio network of France.

It will be the first time that two Americans, practically unknown on the world's concert stage, have taken over the two major roles in a musical event that employs both the French National Orchestra and the top broadcasting medium of the nation.

The two young people, both under 26, are George Byrd, conductor, of Greensboro, N.C., and Lenora Lafayette soprano, of Baton Rouge, La. They plan to work together permanently—after saying "I do" in the early spring.

Made Joint Debut

They made their joint debut in Switzerland, and Swiss critics polished off their best words of praise. Before coming to Europe, however, the two artists had given many concerts in America.

Lenora, 1947 Fisk graduate and alumnus of the Juilliard School of Music, arrived in Europe early this year to study voice on a John Hay Whitney scholarship. She went to Switzerland and was engaged as guest soloist at the Basle Stadt Theater, making her debut May 27 as "Aida." She was so successful that she had to do a repeat on June 17.

Later she was a prize winner in the International Competition of Geneva for 1951. On Oct. 27, she sang "Aida" in Düsseldorf, Germany, and "Madame Butterfly" Nov. 10 in Basle—a repeat because of her success on Oct. 8.

Studied at Dudley High

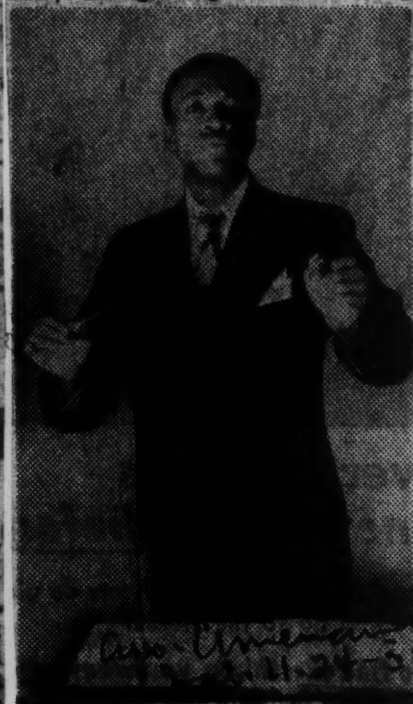
George, born in Anson County but raised in Greensboro, went from Dudley High School into the Navy in 1944. Three and a half years later he was discharged, and entered Juilliard on the GI bill to study voice. He graduated in 1951.

"However, I studied a lot of other kinds of voice," George says. "The urge came to conduct when I met Robert Shaw, who introduced me to Julius Herford. I began to

study choral conducting. Then

Swing drummer Zutty Singleton and his wife, Marge, arriving in Paris. Zutty will beat the skins in a series of concerts with Mezz Mezzrow and his quintet. Dean Dixon—who taught his pupils more about conducting than any man who has ever been at Juilliard."

For his Town Hall debut, July, 1949, George organized his own



GEORGE BYRD

tet. At right is singing trumpeter Jacque Butler, NYC, who has been in Europe for several months.

Intercultural Choir and Orchestra (34 players and 55 singers). The cost was close to \$5,000 and George didn't have a penny—but sponsors donated enough to defray all expenses.

Called Born Conductor

Harriett Johnson of the New York Post exclaimed: "...Mr. Byrd, of whom I never heard until a few days ago, is a born conductor who combines sound musicianship with an inspirational quality that communicates itself to his singers..."

After a year of conducting and singing in colleges, churches, on

the radio and television, George arrived in Paris late this summer with a briefcase full of letters of introduction. While negotiating for a concert under the sponsorship of Senator Jane Vialle, of Equatorial Africa, he got the call to conduct in Basle, and there he and Lenora made their first appearance jointly in Europe.

Together they have planned a heavy schedule of concerts and recitals for the winter and spring—but the thing they look forward to with the most pleasure is a joint appearance that calls for no work.

"We are going to spend Christmas in Spain!" they say happily.

More Opportunities for Operatic Talent Abroad



Opportunities for American operatic singers in Europe is unlimited and the directors gen-

erous. Here, Lenora Lafayette, who won the International prize for singing in Geneva, rehearses

with Hans Hollreiser, musical director of "Aida," in Düsseldorf, where she is now singing.

Singletons Arrive in Paris



Negro Takes Up 'Rigoletto' Role At City Center

Verdi's Rigoletto
Lawrence Winters Is First of Race to Do Part With a Major Opera Company
Dat. 7-4-51
By Gordon Allison

Lawrence Winters, thirty-six-year-old baritone, stepped into the title role of Giuseppe Verdi's "Rigoletto" on a few hours' notice last night and sang it for the first time in his life with the New York City Opera Company at City Center.

Mr. Winters is believed to be the first Negro to sing the role—one of the most important in the baritone opera repertory—with a major opera company. He replaced the Dutch baritone, Theo Bayle, who was suffering from a virus infection.

Mr. Winters was informed at 11 a. m. yesterday that he was to sing Rigoletto nine hours later. Although he had never appeared in the role—he was invited to sing it

at LaScala but had to decline—

Mr. Winters was Mr. Bayle's alternate and had studied the part and attended rehearsals, including Thursday's dress rehearsal. He passed the time before the performance yesterday resting and going over the part at his home, 1945 Seventh Ave.

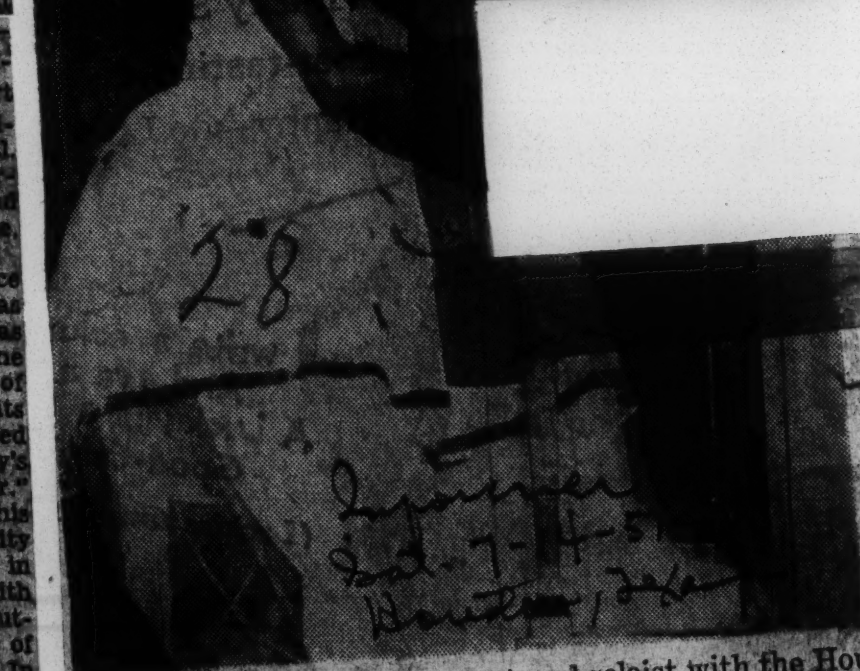
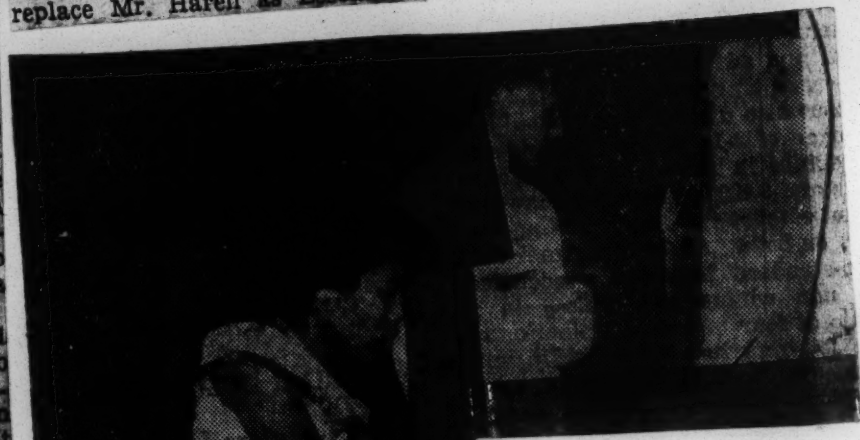
Mr. Winters' last appearance with the City Opera Company was on Wednesday night when he was heard as the Messenger in the company's second performance of "The Dybbuk," which had its premiere Oct. 5. He is scheduled to sing the Watchman in today's matinee of "Die Meistersinger."

Mr. Winters, who made his operatic debut with the City Opera Company in 1948 in "Aida," has also appeared with the company in "Madame Butterfly," "Pagliacci," "Tales of Hoffman" and other operas. In a majority of these he has appeared in white makeup, as was the case last night in his "Rigoletto" appearance.

Son of a cotton picker, Mr. Winters worked his way through Howard University. A few days after graduation he was engaged for a part in "Orange," Haitian folk opera, at the New School for Social Research. After a brief appearance as a night club singer,

he had radio engagements with the New York Philharmonic under Leopold Stokowski, and with Erno Rapee. He was engaged for the chorus of Chedyl Crawford's revival of "Porgy and Bes" and was soon Todd Duncan's understudy and alternate as Porgy. Next he appeared in the musical, "Call Me Mister," where he was seen by S. Hurok, who sent him on concert tours preceding the City Opera Company engagement.

Today's performance of "Meistersinger" will also have cast changes. James Pease will replace Mack Harrell as Hans Sachs and Martial Singeur, borrowed from the Metropolitan Opera, will replace Mr. Harrell as Lescail.



BARBARA GEYEN, as featured soloist with the Houston Symphony orchestra, brought the recent Summer Concert offering at Cuney Homes to a dramatic and pleasing close. Miss Geyen, student of Texas Southern, played Ger-shwin's "Rhapsody in Blue" and "Andor Toth" directed the orchestra. Miss Geyen, who hails from Port Arthur, Texas, has earned for herself a place here as one of the city's favorite daughters, and critics have been lavish with their praise of her artistry. — Photo by Thaddeus Scott.

Past Year in Music Finds Marian Still Supreme with Others Showing Gains

By ORRIN C. SUTHERN II
NEW YORK (ANP) — The year, 1950, the halfway mark of the 20th century, presented a colorful and varying panorama in the music world for performer, teacher and listener.

Among professional artists Marian Anderson still stands supreme. For the first time since 1938 she embarked on a recital tour in South America. She gave 25 recitals in two months including seven in Buenos Aires.

She also was among the guest artists at the annual May Festival of the University of Michigan. In musical America's annual poll of radio writers, Miss Anderson took second place in the outstanding woman singers section.

Other Ranking Artists

Other top artists toured Europe and the Near East during 1950. Aubrey Pankey spent much time in Israel and in South America, Central America, and New Zealand. Soprano Dorothy Maynor sang in Italy, France, Holland and Scandinavia.

Roland Hayes is still giving recitals which attest to his consummate musicianship and vocal skill. Carol Brice, no longer a newcomer to the field, enjoyed fine success.

Newest sensation of the year was baritone William Warfield. He earned acclaim in his New York recital. In Melbourne, Australia, he was just as successful. His future career under the tutelage of Ives Tinsyre will be watched with interest.

Rising Young Tenor

Other newcomers to watch include Nathaniel Dickerson, tenor, winner of the National Concert and Artist Corporation contest for the "outstanding debut in Carnegie hall" and Theresa Greene, a Baltimore soprano, winner of the Marian Anderson scholarship contest.

Young Miss Genevieve Chinn, New York pianist and composer, a winner of the Philharmonic Young People's contest, has a bright future awaiting her both in composition and at the piano.

Among other appearances of more than passing interest were the Town Hall recital of Lola Towles, glamorous exponent of the piano, and Robert McKerrin, baritone, who displayed a gifted voice at Town Hall.

Composers Score

Composer Clarence Cameron White enjoyed seeing his Haitian opera "Ouanga" done at the Academy of Music in Philadelphia.

Among composers, Howard Swanson ranks high. This past year he has seen his creations performed—compositions for piano, voice, and orchestra. At the Composers Forum of Columbia University, his "Four Songs," "Prelude for Voice and Piano," "Piano Sonata" and "The Cuckoo" were presented.

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Hampton now has an outstanding musical aggregation, one with solid arrangements, shading and a sense of musical nuances. His achievements have marked him one of the greatest musicians, showmen and leaders in band history.

Cited Music's Top Exponent

George Shearing to Present Award

NEW YORK—Notables of stage, screen and the music world will be on hand at the Birdland Cafe on Broadway, Tuesday, Feb. 6, to pay tribute to 37-year-old Lionel Hampton, the nation's No. 1 swing band leader.

Hampton, currently jamming patrons into the Capitol Theatre, will be feted at a huge 10th anniversary celebration honoring his orchestra as "The Most Exciting Band in the Land."

George Shearing, headlining at the Birdland, will present Hampton with a set of 14 karat gold vibraphone mallets on behalf of the music industry.

Hampton organized his band in September, 1940, after being starred four years with the Benny Goodman orchestra. His is one of the biggest bands about today, with 21 players.

Gained Network Fame

He first gained distinction of having broadcast over all four major radio networks in less than a year after his orchestra was organized.

Hampton's first job was as drummer with Paul Howard's Quality Serenaders on the West Coast. Then he joined Les Hite for a brief time, later moving over to the Louis Armstrong band. Benny Goodman landed him in 1936.

Over 100 Compositions

He is a composer as well as a drum and vibraphone star. In all,

he has written well over 100 tunes, and he has made more money for promoters than any band in the business.

Hampton now has an outstanding musical aggregation, one with solid arrangements, shading and a sense of musical nuances. His achievements have marked him one of the greatest musicians, showmen and leaders in band history.



Big Hit—William C. Smith, whose

role of "Joe" in the Laurence Schwab presentation of St. John Ferrell's music circus, "Show Boat," on Treasure Island, in Miami Beach, Fla.,

is the target of every critic within ear range. Said one, "It may come as a surprise to many alleged Southerners

that a Negro has stolen the applause of the music circles. The rush to see and hear Bill

in the production who credited with his hold over success."

May Hold 1st Negro Contract

NEW YORK—Fred Thomas, baritone from Norristown, Pa., may become the first Negro singer under contract with the Metropolitan opera company.

Last week he was one of two men and a woman who captured the Metropolitan opera auditions of the air awards: cash prizes, and "scholarships" to the opera house for next season. He tied for second place with Paul Knowles, 30, from Cleveland, and he and Knowles were awarded \$1,000 each. Miss Maria Lone, 22-year-old soprano from Detroit, won first place, and received \$2,000.

If Thomas goes on to become an actual member of the Metropolitan Opera association, he will be the first Negro singer ever to be under contract there. The baritone has sung in Broadway "Showboat," the road company of "Call Me Mister," and few weeks ago he made his concert debut in Town Hall.

Opera head speaks

Rudolf Bing, general manager of the Metropolitan Opera who headed the seven-man judging committee, was present to make the actual presentations.

This year there were more than 700 applicants for the 13th season of Metropolitan Auditions of the Air.

Janet Collins, in her second recital of the season at the Ninety-second Street Y.M. and Y.W.H.A., will appear this afternoon at 3

on the Dance Theater Subscription Series. Miss Collins will offer "Blackamoor," "Eine Kleine Nachtmusik," a group of Spirituals, "Three Psalms of David," "La Creole," "Après le Mardi Gras" and "Mo l'Alme Toi, Chere."



Talbot
Janet Collins, appearing in recital today at 3 at the Y. M. and Y. W. H. A.



MAXINE SULLIVAN, the Lomond songs, or engagement tonight at Vanguard.

Augustus Granville Dill Will Begin A Sentimental Journey

BILL LADD'S Almanac

THIS is to wish godspeed to Augustus Granville Dill, who soon is to leave on a sentimental journey to renew old acquaintances in East.

He will go to New York where he will attend services at the new Community Church, and attend a dinner of the New York Association of the Harvard Class of 1908.

We talked with him the other day down at the Grand Theater where he is, we suppose, what you call an assistant manager. He's been in Louisville for a couple of years because of the serious illness of his sister, Mrs.

Mary C. Broadbuss, 827 S. Preston.

Prior to that he had been an instructor in sociology at Atlanta University, business manager of a national magazine "Crisis" and organist and director of music at New York's Community Church.

Augustus Granville Dill was born in Portsmouth, Ohio. He went to high school there and was a teacher in the public schools for four years. After this hitch, he went to Atlanta University where he got an A.B. degree in sociology in 1906. He

then went to Harvard where he got still another A.B. degree in the same subject with the class of 1908.

Immediately after Harvard, he went back to Atlanta where he taught for five years, and where he obtained his master's degree.

After Atlanta, he returned to New York where for 15 years he was business manager of "Crisis." This is the official publication of the National Association for the Advancement of Colored People.

It was during this time that he was associated with Community Church. He was there when the famous building burned. Since his departure from New York the church has been rebuilt. During the time the building was not in existence services were held in Town Hall, and there he played the organ.

He Played for Roland Hayes

Dill has been a musician all his life. Always music has been his avocation. Even back in Portsmouth he studied piano. Then at Atlanta, again at Harvard. He plays organ and piano. He will play for his class dinner on April 3. A high spot in his musical



AUGUSTUS DILL

'Soul's tint more important'

career was playing the accompaniment for Roland Hayes on that artist's first phonograph records. The first recording they made was "Bye and Bye," he recalls.

Since coming to Louisville to help care for his ailing sister, Dill has been doorman and assistant manager at the National Theater and the Grand, both owned by the same chain.

He is a dapper little man, gray, impeccably dressed, with a rose in his lapel. But the patrons of the theaters have learned not to let that fool them.

Question of Segregation

He holds the track record for keeping order. He refuses to admit persons he believes may create a disturbance. He holds that people attend theaters to see shows and not to be entertained by extracurricular activities of the spectators.

Dill has not played music in public since he came to Louisville. He is not modest, being perfectly willing to admit that he plays very fine organ and piano. But he deals mostly in church music.

He holds that the Lord is interested more in the tint of the soul than the tint of the skin. There are two types of churches in Louisville, white and Negro.

Augustus Granville Dill will be found playing organ for that

church which draws no color line.

Meanwhile, we wish him well upon his sentimental journey.



Mildred Hill

MILDRED HILL, soprano, assisted by Sol Avcharov, violin, and Kenneth Emery, flute. Town Hall, 3 P. M.
O Sleep Why Dost Thou Leave Me? from Semle... Handel
Arias from the Abduction from the Seraglio and Il Re Pastore... Mozart
Es Hebt sich so lieblich im Lenz; Regenlied; Maedchenlied; Die Nachtigall; Das Maedchen spricht... Brahms
Mad Scene from Lucia di Lammermoor... Donizetti
Chansons de Roland (first New York performance)... Milhaud
Canaan's Shore (first time)... Johnson
Talk About a Child That Do L...
Jesus... Spiritual
I'm a Person Too... You... Jupiter Has Seven Moons... Bernstein
I Heard a Piper Piping... Bax
Mc Company Along... Hageman
CREIGHTON GLEN, piano, Carnegie Hall, 8 P. M.
Prelude; March Wind; Improvisation; Polonaise... MacDowell
Carnaval... Schumann
Noxubee Ode; Four American Dances... Allen
Impromptu; Funerailles... Liszt
Ballade... Debussy
Scherzo, Op. 31... Chopin



SCORES IN RECITAL. Talented Charlotte Wesley of New York scored impressively in her appearance at 1008 St State College Wilberforce, Ohio, last Sunday. The young artist was featured artist of National Music Week being observed at the school.



GRAHAM JACKSON CRIED IN "LIFE'S" STORY ON F.D.R.'S DEATH

Life 5-28-51

F.D.R. MOURNER

Six years later Graham Jackson is radio success

On April 12, 1945 Chief Petty Officer Graham Jackson had been scheduled to play his accordion for President Franklin D. Roosevelt at Warm Springs, Ga. Jackson did play for the President as his coffin was carried from the Warm Springs Foundation. LIFE's picture (April 23, 1945) of Jackson fingering his accordion while tears streamed down his cheeks was one of the most eloquent tributes among the many tendered F.D.R.

Six years have passed and, partly because of LIFE's picture, former Navyman Jackson's fortunes have changed with them. Today he runs a radio program of his own from his home at Atlanta, Ga. But every Thanksgiving and Christmas Jackson goes back to play for the patients at the Warm Springs Foundation which his late chief helped develop.



JACKSON SMILES TODAY, now that he is a radio performer in Atlanta. He modeled his house after Roosevelt's Little White House in Warm Springs.

British Hail Voice of *Like American* Charles Holland, Tenor

LONDON (ANP)—A unique presentation for a concert artist, Charles Holland, American tenor, made his London debut at the Arts Theatre Club recently before an audience that included Sir Stenart Wilson, administrator of the Royal Opera House, Covent Garden, and many other famous musical names.

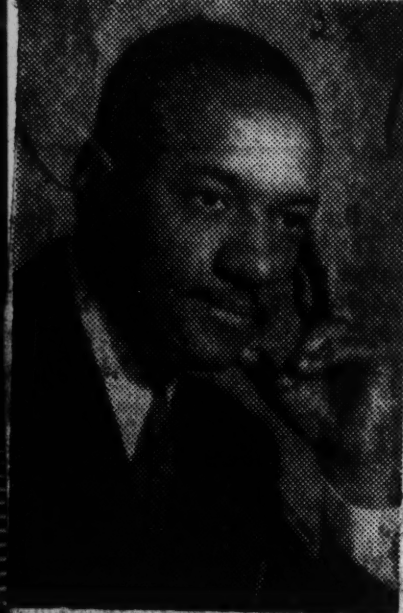
The singer's debut was sponsored by three of the top names in current British theatre; Alec Clunes, star of the Old Vic; Christopher Fry, the playwright; and Peter Ustinov, actor-manager now starring in his own play. "Love of Four Colonels" at Wyndham's Theatre. Also on the sponsorship list were Benjamin Frankel, composer, and Walter Susskind, director of the Glasgow Symphony Orchestra.

Holland sang in English, Italian, French and German. The Daily Express wrote that "Charles Holland won the hearts of his first London audience. His voice was unforced, accurate and controlled with the delicacy of a true artist." Another London paper, The

Stage, wrote: "Charles Holland at once established himself as a very gifted singer. A lyric tenor of beautiful quality and full range, technique and control admirable."

The Times wrote: "A light, easy flowing lyrical voice able to sustain an exciting Bellini contabile with the same control as Schubert's scarcely less exacting phrases." The Daily Telegraph said, "The voice was purely lyric." The singer's command of a fine legato was best exemplified in the song from Bellini's "Puritan"—a severe test which was passed with honours."

Dixon Wins Hearts Of Europe



Brilliant Dean Dixon, Rosenwald Fellow and holder of ASCAP's Award of Merit for conspicuous work in the education of American youth carved a new niche in music and a new niche in Europe. Covering some 20 countries which included Israel, the New York tenor covered himself with new laurels with his musicianship and conducting of master musicians. Dixon was literally moved by some of the most loving patron when he gave a benefit recital for children in Denmark.

Dean Dixon Off to Gershwin Bill

NEW YORK—(ANP)—Dean Dixon, noted American conductor, left New York this week for Paris, France, to conduct the famous L'Orchestre Pasdeloup in a Gershwin Festival, July 27.

The event featuring Paris leading symphony orchestra will be held at the Theatre de Champs-Elysees. Vivian Rivkin, internationally known pianist is soloist. The Gershwin festival helps celebrate the 20th birthday of the "City of Lights," Paris.

Last season, Dixon conducted Beethoven, Brahms, Debussy, Ravel and other master works for French audiences and received rave notices in the French press. Dixon will take an extended Scandinavian tour covering Norway, Sweden, Denmark and Finland, a tour his all-Gershwin concert.

Graham Jackson Suspended From Musicians Federation

Graham Jackson, prominent local organist, pianist and accordionist is currently under a six months' suspension from the American Federation of Musicians official reports reveal. The action was taken by Local 416 of the national body.

According to Joe Thomas, president of the local, Jackson was suspended (and fined \$100) for breaking a stipulation of the union's constitution and by-laws.

The controversy arose in April when Jackson sued five of the union members, who had been playing in his band for a number of years, for using his name in making engagements without his knowledge or consent.

The five men were J. C. Jackson, Frank Sawyer, Sam Cochran, Leon Gray and Clyde Lynn. The men were sued for a collective amount of \$25,000. When the case came to trial during the second week in June, it was thrown out of court.

At a meeting on June 19, the suspension against Jackson was invoked. He was not present although a union spokesman stated that there had been two letters to Jackson requesting his presence.

At the June 19 meeting, the membership voted unanimously for Jackson's suspension for six months — the effective date being July 14. The basis of the suspension was Article 31, Section Three of the Constitution and By-Laws of the American Federation of Musicians which reads:

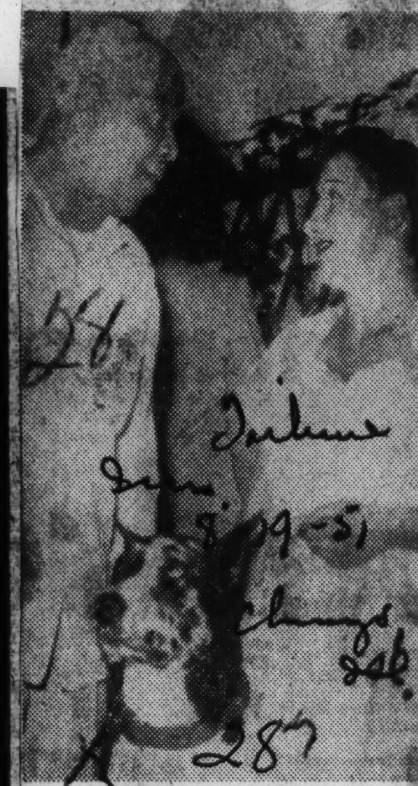
"If a member, before he exhausts his prerogative in a local or the federation, sue another member in the courts in any matter in connection with a musical engagement, such action shall constitute his resignation from the membership of the federation."

A copy of the letter informing Jackson of his suspension was forwarded to him and to some of his employers.



TOP HIGH SCHOOL PIANIST IN D.C. — Top young pianist in Washington, D. C. is Miss Evelyn Lawlah. Miss Lawlah, 15, recently was awarded a certificate and a \$500 first prize for winning the piano division in the second annual high school citywide contest among colored and white students. The Hamilton National bank gave the award. In her winning performance, the charming Miss Lawlah, a student at Dunbar high, played "A Minor Prelude." — (ANP)

Bechet and Bride



[Associated Press Wirephoto]

Sidney Bechet, the American jazz musician, with his bride at Antibes on the French Riviera. She is a naturalized Frenchwoman of German origin.

RAHN AND MATTHEWS SOLOISTS AT YALE BOWL

New Haven, Conn.—Muriel Rahn, soprano, and Edward Matthews, baritone, nationally famous stars appeared as guest soloists at the Yale Bowl "Pop" Concert Tuesday night, August 14, supported by the New Haven Symphony Orchestra, and the combined Peter and Sausbury choirs of fifty voices under the baton of Conductor Harry Ber-
man.

CONDUCTS AMERICAN MUSIC



The New York Times
Dean Dixon leads the American Recording Society Orchestra in works of MacDowell, Piston, Cowell and Thompson on disks.

In the Popular Field

Duke Ellington, like Louis Armstrong, is a name record producers like to conjure with—over and over again. And, like Louis, the Duke is fond of rearranging his best numbers. The latest album is *Masterpieces by Ellington*, a twelve-inch Columbia disk which contains just four selections, each of them over twelve minutes long. It's about time jazz took advantage of long-playing opportunities.

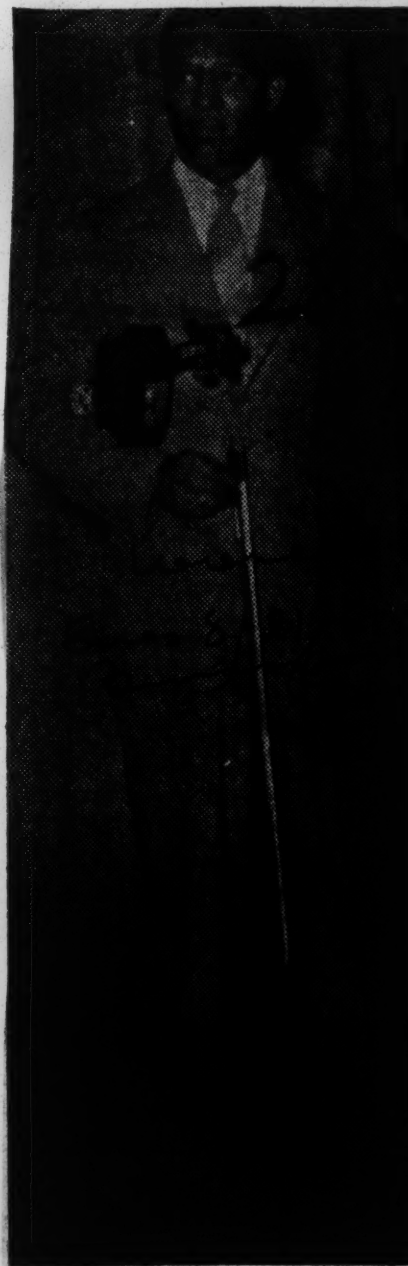
The titles are *Mood Indigo*, *Sophisticated Lady*, *In My Solitude* and, a more recent original, *The Tattooed Bride*. The extended treatment suits them well and each comes close to having coherent unity. They were recorded in 1950, recently enough to display some

deep, rich textures and modernized harmonies, but before the band changed its personality. High point for one listener is Tyree Glenn's yah-yah trombone solo (modeled on Tricky Sam Nanton's original one) in "Indigo."

Benny Goodman's talent for gathering about him a crowd of top-rank jazz men and moulding the ensemble to his own clean and energetic style is displayed in another Columbia twelve-incher, *Benny Goodman Combos*. There are twelve items (four of them previously unreleased) played by groups of from five to eight instruments, and they form a fine showcase of chamber jazz.

From the same period (the early Forties) comes *Benny Goodman and His Orchestra*, which sets forth

again the other side of Mr. G's coin. The band's distinctive style had become fairly commercial by then, but the arrangements are often strong and the rhythm has lift. C. H.

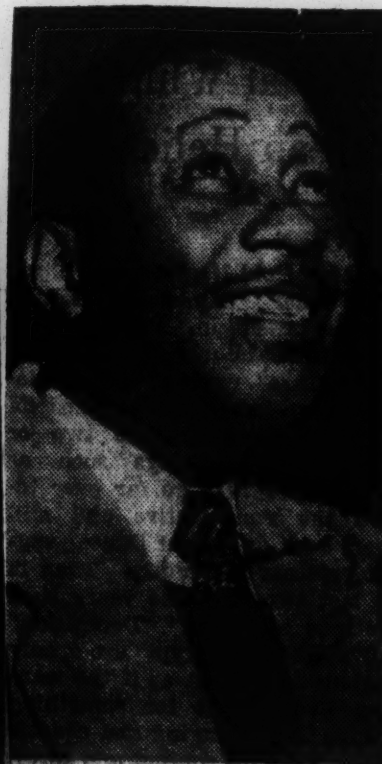


JACK MONTGOMERY, violinist and instrumental music instructor at Cordova High School, Washington, D. C. served as visiting professor in the music department for the summer quarter at Tennessee State, Nashville.

Mr. Montgomery was featured as guest soloist in a program of string music at the college.

His playing of Massenet's "Meditation from Thais" and Gardner's "From the Canebrakes" won prolonged applause.

Mr. Montgomery is the son of Mr. and Mrs. Richard A. Montgomery of Birmingham.



Avon Long



Camilla Williams

RECORDS:
GERSHWIN

Entire 'Porgy and Bess'
Restores a Legend

By CARTER HARMAN

GEORGE GERSHWIN'S *Porgy and Bess*, in the sixteen years since it was first presented, has taken on the properties of a legend. It has been touted as "the great American opera" and damned as nothing more than a pretentious Broadway show.

Now comes a recording of the complete work, produced by Goddard Lieberson for Columbia Records on three twelve-inch disks. Pains have been taken to supply it with a strong cast, a fine orchestra and a full complement of sound effects to give as complete a picture as can be had aurally. You may judge for yourself.

It is said that Gershwin studied the score of Wagner's "Die Meistersinger" while composing his opera, but this listener found "Porgy" much closer to the spirit and manner of "Carmen." It has

its set-pieces (*Summertime*, *I Got Plenty of Nothin'*, *It Ain't Necessarily So*, *My Man's Gone Now*, *There's a Boat Leaving Soon*, as well as choruses); its transitions are similar in design and importance and it bears about the same relation to the Negro life it depicts as "Carmen" does to its Spaniards. In many ways it is as effective as "Carmen," too. Gershwin had a natural unsophisticated feeling for folk-type expression, and he was able to make each song do the required dramatic and emotional work as well as to stand on its own feet as a separate number.

Shortcomings

On the other hand, the music has an unfortunate way of going maudlin in the emotional climaxes, notably in the coda to the first act and the pointless choral finale, and the versification is often awkward. One has the feeling that the composer would have avoided such pitfalls if he had lived to finish a second opera, for his instinct was usually sure and his inspiration frequent.

All praise to Daniel Barenboim for the brilliance and clarity of his orchestra, for this performance uncovers a wealth of expressive instrumental details. And the same kind of clarity is achieved by the singers, whose words are always

readily understandable. Lawrence Winters makes a Porgy of eloquent voice, pathos and strength; Camilla Williams, like the baritone a member of the New York City Opera, is a listenable and credible Bess; Avon Long repeats his indescribably cynical, oily Sportin' Life and Helen Dowdy stands out in the fine cast, particularly when she lets go with the strange cries of the street vendor.

Capitalize On Music.....

Talented GIs Convert Jazz-Loving German Kids To Spiritual Singers

Indiana, Virginia Sergeants Win Hearts Of Lonely Youths

LUDWIGSHAVEN, Germany — A solid bridge of international friendship, which goes right over differences of languages, age, occupation, nationality and race, is being built at the American Friends Service Committee neighborhood center at Ludwigshaven, Germany, by two U. S. Army sergeants who spend off-duty time teaching spirituals to a group of German young people. Sgt. Harry Franklin, of Indianapolis, Ind., and Sgt. James Keller of Newport News, Va., who came to know the Quaker Nachbarschaftsheim almost by accident, have been skilled and enthusiastic instructors in teaching the words and rhythms of Negro spirituals to the youthful Germans. They have, in the year or so they have been coming regularly to the center, also become beloved and resourceful friends of the young people and of the center's German and American staff.

With tact, skill and patience the two sergeants have brought the original group of restless, sometimes uncertain and often rebellious young men, and the boys and girls who have been added to it, to a well-knit, enthusiastic group of skillful singers of songs whose language is foreign and whose emotional content is far from familiar.

Last May the group gave its first public performance, getting one of the German boys—a 21-year-old telephone technician—said, "big hands and a good critique in the newspaper."

Their singing engagements have included Amerika-Haus in Mannheim and the Interpreters' school

at the University of Mainz.

The story of this group goes back several years to an almost chance visit to the Neighborhood center of Sgt. Booker T. Washington after he had conducted a chorus of the 33rd Army band at Mannheim in a public performance in a Ludwigshaven high school. Sgt. Washington returned to the center several times and encouraged a few young boys who had shown some interest in learning spirituals, until he was obliged to leave for Heidelberg.

About a year ago, an assortment of boys—apprentices, a few students, some unemployed young men—who had nothing in common but their restlessness, began congregating every evening at the Quaker Neighborhood center and amused themselves listening to jazz on the radio.

Listen To Jazz

"While listening to jazz, as their exclusive activity, was viewed with some uneasiness by the adults in the center," Betty MacLeod said, "it was clear, as we got to know the boys better, that they needed the center perhaps more than others who came from more secure backgrounds, and with more diversified interests."

When two or three of this group began to sing snatches of the spirituals Sgt. Washington had taught them, they were asked if they would like to start at the

Nachbarschaftsheim a regular group to learn spirituals. They responded eagerly and Sgt. Franklin was asked to lead the group, with the assistance of Sgt. Keller who doubles as pianist and baritone.

The group has gained remarkably in the degree to which the

young people give themselves to the singing, and to the discipline of musical training.

"Although the quality of the songs contributes greatly to this, we feel the personality of the sergeants has much to do with the response of the group. Sgt. Franklin's own depth of feeling, respect for members of the group, his warmth and humor, make him a popular leader. The two singers rely on the beauty of the songs, and the satisfaction to be found in achieving something together, to serve as discipline."

"We soon became big friends," Ludwig, one of the German boys, said of Sgt. Keller. "I never tire of listening to him play the piano for our group. He has become a steady member."

Although the sergeants came to teach singing, they find themselves taking other parts in the center life. One day they telephoned to ask if they could spend a holiday at the center. "because it was more like home than anywhere else." They came and proceeded to cook an amazing fried chicken dinner.

"Real friendship has developed between the sergeants and members of the group," according to the Center staff. "The sergeants like to practice their German and the boys their English. Their relationships are on a distinctly human level, all differences after the first few days of shy self-consciousness, have become incidental to the respect and liking each feels for the other as persons."

Harry Franklin is a first sergeant in the 33rd and 427th Army Bands in Mannheim. He has been in Germany for five years. Following his discharge, in about a

year and a half, he plans to study languages. He already is fluent in French. He was educated at Knoxville college. James Keller is supply sergeant for the 33rd Army band and was educated at Lincoln university, Pa.

The Quaker Neighborhood Center at Ludwigshaven is one of ten centers the American Friends Service Committee has established in Germany following the post World War II relief and rehabilitation work in that country.

The committee also has neighborhood centers in France, Austria, Japan and Israel.

All of them draw on local leadership for much of their planning and activities; some also receive local financial support.

Forum Hears Ex-Service-Men Musicians Who Got Start in the Pacific War

De Paur's Infantry Chorus Had Its Start as a Quartet at Ft. Dix

Group, Which Sang at Opening Session, Gave Many Concerts in Pacific During War

De Paur's Infantry Chorus, in the words of its thirty-six-year-old conductor, Leonard de Paur, had its origin in a group of G. I.'s who formed a "tired quartet" in Fort Dix, N. J., during the early months of World War II.

From that inauspicious beginning, the chorus grew in stature and size, so that today, nine years later, it has thirty-two members, has appeared twice in Carnegie Hall and is in constant demand, touring the nation and singing six nights out of every seven.

"We still have twenty men of the thirty-two in the group who came out of the Army with me in

April, 1946," the dynamic young conductor said in an interview after directing the chorus at the first session of the Forum.

The program was:

"Dirge for Two Veterans"

Normand Lockwood

(Poem: Walt Whitman)

"Money Is King" (Trinidad Calypso) Patterson-de Paur

Soloist: Allen Ferguson

"Rodger Young"

Frank Loesser-de Paur

Soloist: George Marshall

Recently, Mr. de Paur said, the draft has begun to drain the de Paur man power. As a result, although it is still billed as the Infantry Chorus, there are now three ex-sailors in the group. No members of the chorus are in the service, but many are in the reserves, he said.

Choral director for the United States Air Force show "Winged Victory" during World War I, Mr. de Paur became associated with the Fort Dix "tired quartet" in 1944. By that time the quartet had grown into the 372d Infantry Regiment Glee Club.

They Became M. P.'s

The Glee Club, the regiment and Mr. de Paur were at that time stationed in Arizona. In his spare time he led the chorus. Later, when the outfit was transferred to Hawaii, the Glee Club was broken

up and its members scattered all over the islands as M. P.s, some doing guard duty, and others in charge of prisoner-of-war compounds.

"For a while," Mr. de Paur said, "I was an M. P., and before that I taught judo—nobody was thinking much about a chorus." And that is how matters stood until the atom bomb was dropped in August, 1945.

"Then," he said, "I managed to wangle an invitation to sing with the group before a conference of top brass meeting in Hawaii. We scraped the chorus together again and sang. They liked us."

After that, Maurice Evans, the actor, who was in charge of Special Services in the area, arranged for the chorus to tour the entire Pacific Theater to entertain the men. It was in the Marianas, in 1945, that Mr. de Paur and the chorus agreed to stick together in civilian life.

But what was good enough for the Pacific would not do for the exacting standards of New York music critics. Only six members of the chorus ever had college-level voice training when the group was discharged in 1946.

"So we made them the faculty," Mr. de Paur related. "The rest of the boys were mostly kids out of high school when the war started. Some had been clerks, some hadn't worked at all, and none had any formal training."

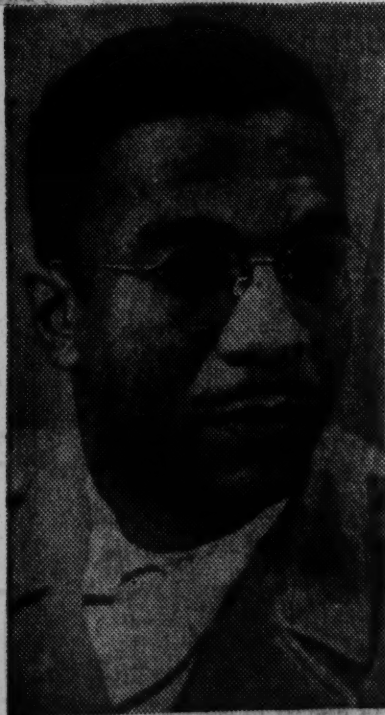
Carnegie Hall Debut

After months of intensive work, the chorus was ready for its debut in Carnegie Hall, in Dec., 1947. Now the chorus has a contract to appear there every other year.

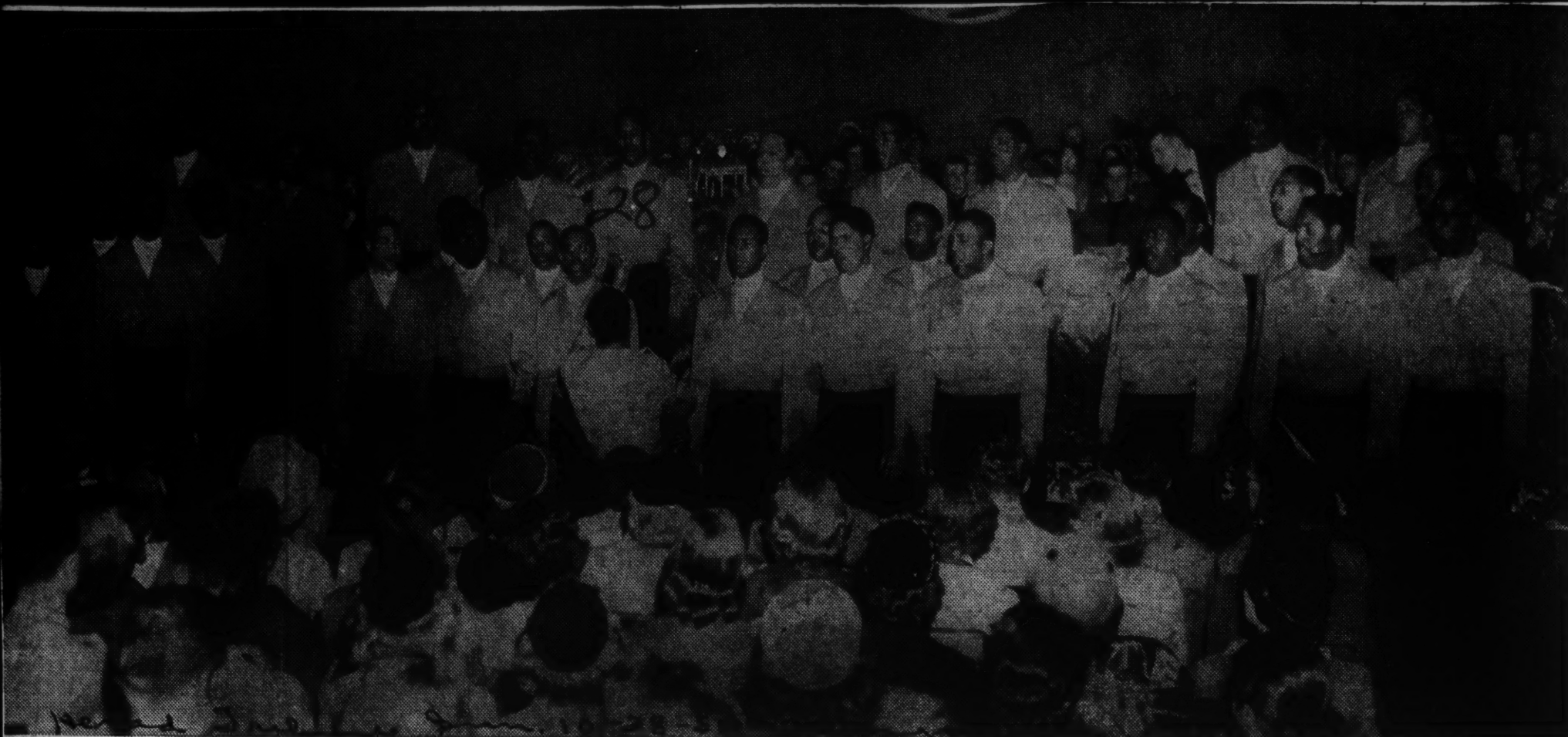
Last year the group toured thirty-nine states and South America. They are now engaged in a tour of New England and the East. The group gives a concert in one city, and may appear hundreds of miles away the next day.

The chorus travels in its own bus, with a full-time driver and

a substitute driver who is a singer in the group. To reach the Forum, for example, the chorus left Exeter, N. H., at 10:30 p. m. Sunday night, arrived in New York at 4 a. m., had some sleep and performed at the Waldorf.



Morris Warman
INFANTRY CHORUS DIRECTOR—Leonard De Paur



MUSICAL INTERMISSION—De Paur's Infantry Chorus. conducted by Leonard De Paur. singing at the first session

Don Rice

Nightwatchman Turns Out Hit Tune

There's Money in a Tune Called 'Cry'

Nation Falls in Love With Song Composed by Watchman

By HAROLD KEITH

PITTSBURGH—It took a little crying for Churchill (Charlie) Kohlman to find that there's something to the old adage which says life begins at 40.

Composer of one of the nation's coming hit tunes, "Cry," which has sold close to two million records, Mr. Kohlman told the Courier this week that he is expecting to gross

\$75,000 or more on his song.

"It's so colossal now," he confided, "that it's got me pinching myself. It only proves what can happen if a man doesn't give up and keeps trying."

The newest "Tin Pan Alley" star has finally hit pay dirt after having submitted songs to publishers, unsuccessfully, for eight or nine years.

Paradoxically, Mr. Kohlman says that it only took him twenty to twenty-five minutes to write the song which has been put on the market by Broadway Publishers.

Also odd is the fact that the composer doesn't think that "Cry" was his best effort. "Honestly I don't. I never would have picked this one," he revealed.

At the present time he has nine other tunes in the process of being examined by four different publishers. "Cry" has been released by sixteen different recording concerns and the piece has soared above the 300,000 mark in sheet sales. The song was first introduced by Ruth Casey on the Cadillac label which sold 50,000 pressings in ten days.

Other stars such as Eileen Barton, Johnny Ray and the Buddy Weed trio, Bill Farrell, Georgia Gibbs, June Valli, the Four Knights the Clovers, Paul Chapman and Donna Hightower have waxed fast-selling versions of the tune.

In addition, Miss Barton has sung the song on television and over radio's famous "Stop the Music" program.

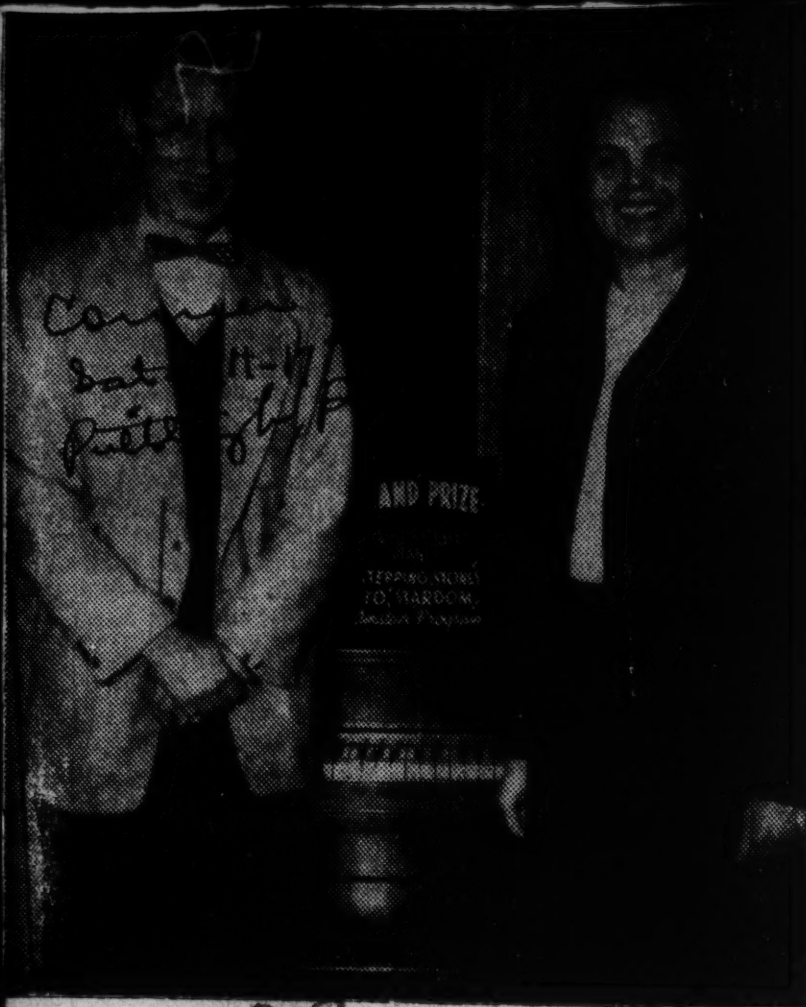
Born and reared in Pittsburgh, the composer is in his early forties. Married and the father of three children, he's justly proud of 16-year-old Eleanor's A-record at Peabody High School and looks upon Carl, 10, and Phyllis, 2, with the proverbial

parental twinkle in his eyes.

With his new wealth Mr. Kohlman is all set "to buy a decent home." Next year he is going to take the family for "an extended vacation" to Hollywood and Los Angeles, but plans to keep his home in Pittsburgh.

Currently a night watchman at a local cleaning plant, he has no intention of quitting his job. He commented: "I'm going to stay on the job as long as they let me."

Churchill Kohlman (right) holds his hit song, "Cry," as Johnny Ray gives it an additional plug in a Pittsburgh night club.—Teenie Harris Photo.



She's a Winner—Only Negro in the finals of the "Stepping Stones to Stardom" contest in Omaha, Neb., Miss Millicent Jean Wheeler, 19-year-old Omaha University junior, won the grand prize of a \$1,075 Story and Clark spinet piano Oct. 27 as she swept the amateur musicians' contest sponsored by the Schmoller and Mueller Piano Company of Omaha.

D. Maynor Appears In Tex. Recital

HOUSTON, Texas (ANP)—Miss Dorothy Maynor, noted soprano, was presented recently in a recital at Texas Southern University.

In response to applause from more than 1,000 students, faculty members, and citizens, Miss Maynor gave two encore numbers.

Among the numbers she sang were:

"Songs of Norway," by Grieg; "Tune Thy Fiddle Gypsy," a Gypsy song; "I Love the Jo-jund Dance," "Swing Low Sweet Chariot" and "King Jesus" two spirituals.

During intermission flowers were presented to Miss Maynor from Mrs. Fannie Robinson, secretary of the Grand Court Order

of Calanthe; the Hampton Alumni association, the Pan Hellenic council of TSU, Delta Sigma Theta sorority, TSU Dames, and Mr. and Mrs. J. W. White.

Commenting on her performance, a local daily newspaper said in part:

"Miss Maynor has a really magnificent vocal gift; a refined, lyrical instrument which has been developed to the very summit of its potential. Here is a purity of expression, a power and a vibrance that no concert goer will easily resist."

Negro college choirs singing Christmas music over ABC

Christmas music will dominate the offerings of "Negro College Choirs" over the ABC radio network on the five Sundays in December, from 9:00 to 9:30 a.m. PST (KECA, 7:30-8:00 a.m. PST).

Tomorrow (Sunday) Shaw University of Raleigh, N.C., will present this program: "Lift Up Your Heads, Ye Mighty Gates," by Leisring; "Seek Ye the Lord," by J. V. Roberts; "Build Three More Stately Mansions," by Mark Andrews; "Gloria" (mass in B flat) by Henry Farmer; "Go Down Moses," traditional; "I Couldn't Hear Nobody Pray," by William H. Smith, and "Soon Ah Will Be Done," by William L. Dawson.

The Atlanta Spelman-Morehouse Chorus will offer, on Dec. 16: "Sing and Rejoice," Tschenesnokov; "God Grant Us All Good Cheer," Maurice Gardner; "The Carol and the Crane," Ernest Ludin; "Let Caroles Ring," Charles Black; "There Are Angels Hovering 'Round," Negro Christmas jubilee; "Behold the Star," arranged by W. L. Dawson; "New Born," arranged by John u. Work; "Oh Day, Yonder Come Day," arranged by Kemper Harrel; "Go Tell It On the Mountain," Christmas jubilee and "Silent Night, Holy Night," Gruber.

Alabama's far-famed Tuskegee Institute, will offer a special Christmas program on Sunday, Dec. 23. The selections will include: "Break Forth, O Beauteous Heavenly Light," Bach; "Deck the Hall," old Welsh air; "Lit'l Boy-Child," William L. Dawson; "Lo, How A Rose E'er Blooming," Praetorius; "Ye Watchers and Ye Holy Ones," arranged by A. T. Davison; "Carol of the Russian Children," arranged by Havrey B. Gaul; "The Song of Mary," Carl A. Fischer, and "Angels We Have Heard on High," traditional French carol, Franz Wasner.

Dec. 30th program of Fisk University will include the following: "The Holly and the Ivy," English carol; "Alleluia, Sing We Now, Christ Is Born Today," 14th Century carol; "Wassail All Over The Town," carol; "A Virgin Unspotted," William Billings; "Glory to That New-Born King," arranged by J. W. Work; "I Wonder As I Wander," arranged by John Jacob Niles; "Angels O'er the Fields

Were Flying," arranged by A. T. Davison; "Wassail Song," arranged by R. V. Williams, and "The Three Kings," Healy Willan.

Remember the Public

Nat "King" Cole is a confident soul with an explanation of his own for his steady popularity: "You've got to be elastic and change with the public's taste."

Currently, the public's taste for a schmaly ballad called *Too Young* has put Crooner Cole's recording at the top of the bestselling heap. It's a success, says Cole, because he sings words, not notes. "I'm an interpreter of stories, and when I perform it's like I'm just sitting down at my piano and telling fairy stories." This is just as well, for whatever his voice is, it is not, as he is the first to admit, a true singing voice.

As Billy Eckstine once said, Cole "took a style and made a voice of it."

Cole's cozy recording of *Too Young* is backed by a lush concert orchestra, but he usually plays piano and vocalizes with his own King Cole Trio. In the Los Angeles nightclub where he is now playing, a thin, overhead spotlight cuts through the smoky darkness to pick up Cole at the piano. He leans into the microphone and, breathing heavily, delivers such ballads as *Sweet Lorraine* and *Embraceable You* in a syrupy slur. By the time he finishes a set, including some fine feather-fingered piano-playing reminiscent of Earl ("Fatha") Hines, Cole's dark face is in a sweat. His audiences look & listen hard, never seem to get enough.

Cole, who was born 30-odd years ago in Montgomery, Ala., one of five children of

a Baptist minister, has been banging piano most of his life. After his family moved to Waukegan, Ill., he began to bang out jazz Chicago-style, at 15 organized his own band. Known as the "Prince of the Ivories" (Idol Hines was "King"), Nat and his Rogues of Rhythm played dances, finally went on tour with a road show which folded in Los Angeles. There he switched to small combos, for several years was little known except to a small following of "pure jazz" fiends.

During the war, he wrote the tune that led to his tidy contract with Capitol Records: *Straighten Up and Fly Right*. He has been one of Capitol's main standbys ever since, selling 12 million records in seven years. Nat's jazz is "commercial" now, i.e., what the largest public wants to hear, instead of the old "pure" Chicago stuff. He has a ready answer for



Murray Garrett—Graphic House
CROONER COLE
Like telling fairy stories.

the jazz critics who deplore his switch to commercial: "Critics don't buy records—they get 'em free."

Handyman, 80, a Musical Genius

PADUCAH, Ky. (ANP)—Nathan Bennett, an odd-jobs man and former garbage collector, has found that life really begins with middle age.

Bennett, known as Naith to friends, is something of a musical genius. While he has had no formal training in music, he has demonstrated an ability to compose and teach music.

According to Naith, he is "nigh on 80" and gives lessons on piano, violin, and horn, all free of charge. In addition, he organized a children's band and coached it. Some of his students have gone on to well-paying musical positions in other cities.

His musical talents came to light years ago when he was accosted outside of a music studio. It was noted that he was listening intently to students practicing their exercises.

Studied by Lamplight

When asked why he was standing there, he produced several cards on which were his original musical exercises. Most of them were in minor keys and all displayed thorough bass markings familiar to students of musical theory.

Some of the cards were captioned, "Modulations by means of augmented sixths," "Introducing the chord of the 9th," and "Introducing the German 6 chord and French 6 chord."

Naith explained that he became interested in the formation of chords when he was well past middle age. He secured a book on musical harmony and studied by lamplight. That was during the time he spent a hard day at collecting garbage.

Now that the city has famed out he contracted for trash and garbage to an out-of-town firm, and independents like Naith have been forced out of business, he finds more time to devote to his two loves, his wife and his music.

Wedding of U. S. Negro blues artist one of Riviera's biadest

ANTIBES, France, Aug. 17.—(AP)—Sidney Bechet got married today and there was a real musical ramble here on the French Riviera.

Old Bech, who's been blowing the blues for almost half a century on the licorice stick and saxophone, wed Elizabeth Ziegler, an old friend.

A lot of those Mardi Gras doings that Bech was raised on down in New Orleans was going on here.

The couple came to the city hall in a horse drawn carriage preceded by a jazz band and 11 horsemen. The bride and groom in red jackets and white pants, the seven others dressed like cowboys. The going today stirred up more excitement than Errol Flynn's wedding to Pat Wymore at Monte Carlo last Spring, and produced a lot more noise than that of Rita Hayworth and Aly Khan in 1949.

Thousands of Frenchmen lined the streets on one of the plushiest stretches of the Riviera to watch the trappings around the marriage of the Negro musician.

THE BRIDE, 43, is white. She was born in Rexahan, Germany. She married a Frenchman, from whom she obtained a divorce in 1940. She has French citizenship.

She and Bech met in 1923 at Frankfurt, where Bech was playing an engagement.

Prof. Willis James To Massachusetts

ATLANTA — Willis Laurence James, professor of music at Spelman College and director of the famed Spelman College Glee Club, will participate in the Tanglewood Music Festival in Massachusetts, Aug. 25-Sept. 3. Mr. James will present three lectures on Afro-American folk music as well as serve as a consultant on pure Negro folk music including jazz, ragtime and bebop.



JOSEPHINE BUCK AUDITIONED BY BORIS GOLDOVSKY, METROPOLITAN OPERA RADIO COMMENTATOR.

Ever since Dr. Boris Goldovsky, Metropolitan Opera Radio Broadcast Commentator and Director of the New England Opera Theater, auditioned Josephine Buck, distinguished young concert singer, there has been intense speculation concerning whether she will be the first Negro artist to sing a lead role with the famous Metropolitan.

The new general manager of the Metropolitan Opera Company, Rudolph Bing, is known to be of very liberal leanings. Upon assuming his duties as general manager, Mr. Bing stated that he would sign singers for the Metropolitan on the basis of artistic ability without regard to race, creed, color or national origin.

Chicago Soprano in TV Debut



Mme. La Julia Rhee, Chicago soprano, who has been signed to appear on TV several times this fall, following her recent guests debut on a Chicago station. She sang "Kiss Me Again."

Unknown Composer Wins Critics Acclaim Abroad

EDINBURGH, Scotland.—(ANP)—The only new contribution by an American-born composer to be listed on the program of the international music festival here last month, was the work of an unknown composer, Howard Swanson of New York.

His work, "Short Symphony," was conducted by Dimitri Mitropoulos, one of two famous American musicians to appear at the festival. The other was Bruno Walter. Both conductors agreed

with critics that the Swanson composition was the only native American entry for music for 1951.

Coincidentally, "Short Symphony" is the first orchestral work which Swanson has presented in any concert hall. It was originally presented last Thanksgiving by Mitropoulos and the New York Philharmonic orchestra at Carnegie hall.

The 42-year-old composer was born in Atlanta, but moved with his family to Cleveland, O., when

he was eight years old. The eldest of four children, Swanson graduated from the Cleveland Institute of Music, where he won a Rosenwald fellowship to study in Paris upon graduation.

**Mme. Evanti Thrills
European Audiences**

BELGRADE, Yugoslavia —
Mme. Lillian Evanti, noted
Washington, D. C., concert
singer, has scored tremendous
successes in concerts in Bel-
grade and Zagreb, in this coun-
try. The SRO sign was out with
ovations greeting her perfor-
mances. She was forced to sing
six encores here. She also
swept audiences off their feet
in Rome and at the Academy of
the Accademia Chigiana.

'THE BESSIE SMITH STORY':

'Back Water Blues' One Of Singer's Best

(THEATRICAL EDITOR'S NOTE: This is the fourth and concluding article in a series dealing with "The Bessie Smith Story" in album form by Columbia Records).

BESSIE SMITH STORY

James P. Johnson met Bessie in 1919 in Atlanta when she was a member of the Liberty Belles, a vocal trio of generously-proportioned ladies working at a near-by *Latin American*.

Their acquaintance was to result in collaborations never since equalled by any vocal and piano team. *Sat. 12-29-51*

The first Bessie and Jimmy duet on wax was "Preachin' the Blues," which opens with a recounting of the atmosphere in which they first met "down in Atlanta, Ga." its companion piece, "Back Water Blues," is one of the songs usually chosen among Bessie's very greatest records. *P. 1*

Of Poetic Quality

A blues of poetic quality containing unforgettable images of the Mississippi floods, it is interpreted by Bessie without ever bordering on the maudlin.

For variety, Bessie and Jimmy did "He's Got Me Goin'," one of the roughest fast blues ever made and the eerie nightmare, "Blue Spirit Blues," Bessie's version of a dream descent into hell. Bessie indulges in a bit of backwoods preaching in "Moan, Mourner," in which she and Jimmy are assisted by a male quartet, the Bessemer Singers. The Emphasis of the Blues could even inject reality into "On Revival Day," a contrived pseudo-spiritual pop tune of 1930.

Charlie "Long" Green, trombonist with Fletcher Henderson's great band of the twenties, was the only accompanist for whom Bessie had a special song eulogizing his virtues.

Master of Dirty Tunes

"Trombone Cholly" is Bessie's rollicking tribute to this master of dirty tone, strange effects and a muted style that matched his witty instrumental comments. At the same session Bessie recorded the boisterous, "Send Me to the Llectric Chair."

The famous "Empty Bed Blues," with its colorful lyrics was re-

corded by Bessie and Green and Porter Grainger at the piano. A super-barrelhouse version of the street's quotation from which Ernest Hemingway drew the title for "Across the River and Into the Trees."

Nearing Their End

This was Bessie's third from last session and even closer to the end of the long old road for Charlie Green, who died six months later.

The four-volume album of 48 recording career, beginning with her first disc in 1923 and culminating in the products of her final session in 1933.

These selections were culled from her repertoire of 160 recordings which sold more than 6,000,000 copies.

The famed artist died on September 26, 1937, following an auto accident in Clarksdale, Miss. Carried to one hospital, where she was denied admission because of her color, she died en route to another.

Recording history calls Bessie Smith the greatest blues singer of them all.

Dean Dixon Brings New Lift To 'Bulls'

PARIS, France — Dean Dixon, brilliant New York musician and the first of his race in America to conduct major concert symphonies and to win the famous Columbia University Alice Ditson award, is reaching the apex of his career in Europe. He's giving a new lift to music craved "John Bulls." *P. 22*

In Vienna, Austria, he recorded six more major works for records. The recordings are to be released in America during the coming year in the Vienna Symphony under Dixon's baton will be heard.

His radio transcriptions for Rot-Weiss-Rot, the Austrian National Radio network are to be aired throughout Europe during January.

Dixon is looking forward to his return to the Scandinavian countries. Anne Brown, American Negro soprano and formerly of Washington, will be soloist when he conducts in Oslo, Norway. He will appear in a benefit for impoverished children in Aarhus, Denmark.

In December, Dixon's baton will be lifted in Helsinki, Finland, where he is being featured as the only guest conductor this season.

Dixon's pianist wife, Vivian Rivkin-Dixon, will be soloist.

RECORDS SIX MAJOR WORKS

Anne Brown To Be Soloist In Norway

Paris Concerts For Conductor

Begin With Orchestre Lamoureux

PARIS (ANP) — Dean Dixon, brilliant New York musician and the first of his race in America to conduct major concert symphonies and to win the Columbia University Alice Ditson Award, for meritorious cultural service is reaching the apex of his career in Europe.

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Anne Brown Guest

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the Brooklyn Institute of Arts and Sciences.

His pianist wife, Vivian Rivkin-



ANNE BROWN

Dixon, will be soloist, playing Beethoven program with the Vienna Symphony Orchestra in Vienna during Christmas week.

Fast planes will return him to Italy where he starts with Torino at which time the world-renowned pianist, Wilhelm Kempff, will be his soloist in the Beethoven Fifth Piano Concert.

Radio Rome, sponsors of Dixon's Italian tour, has accepted his proposal to include a composition of Ulysses Kay on his program.

With Yale Glee Club



Carol M. Thomas of Washington, singer with the Yale University Glee Club, who returned to the Capital to spend Christmas with his family after appearing in concert at Lisner auditorium on Dec. 20, in Baltimore on Dec. 21, and in Pittsburgh on Dec. 22. A junior at Yale, he is the son of Tasco D. Thomas, businessman, and Mrs. Thomas, of Washington, D.C.



Baritone Harry Belafonte sings folk songs in his current engagement at the Village Vanguard.

In Christmas Broadcast On Dec. 22



Adele Addison, attractive young soprano winner of the career performance aid auditions of the "Chicago Theatre of the Air" concerts, has been recalled to star in a special Christmas broadcast of the program over the Mutual Broadcasting System, Dec. 22.

PIANIST RETURNS TO AMERICA



Recently returned to the United States is Miss Natalie Hinderas, youthful pianist of Oberlin, O. Miss Hinderas stayed in Europe to take advanced study in her music under a John Hay Whitney Foundation scholarship.

While in Europe, she visited Paris, Autun, Grenoble, Nice, Genoa, Pisa, Rome, Perugia, Milan, Vienna, Salzburg, Lucerne, Brussels, Amsterdam, London and South Hampton in France, Italy, Austria, Belgium, the Netherlands, and England.

A graduate of the Oberlin Conservatory of Music when she was 18, Miss Hinderas has studied under the famed Madam Olga Samaroff-Stokowski at the Julliard School of Music and at the Philadelphia Conservatory of Music.

According to W. Louis Davis, impresario of the American Music Festival of Chicago, Miss Hinderas will make a number of personal appearances in this country.

(ANP)

Concert Artist Makes Good



Walter White congratulated Josephine Buck, brilliant young concert singer, upon her contributions to the race and to art when they met recently.

Miss Buck was auditioned recently by Mr. Boris Goldovsky of the Metropolitan Opera Company's Radio Staff. Critics are acclaiming her voice as one of the greatest discovered in the last 50 years.



NEW YORK CITY— (SNS) —TWO OF HARLEM'S OUTSTANDING composers, J. Rosemond Johnson and W. C. Handy (Second and third from left) were the center of attention when this group got together at a reception held last Sunday afternoon at the Hotel Theresa in New York City for Norman Bell, conductor of the Xavier University Concert Choir. The reception preceded the benefit performance, which the choir gave at the Golden Gate Ballroom for the St. Charles School

and Community Center Fund.

Shown in the picture are: (Left to Right), Norman Bell, J. Rosemond Johnson, W. C. Handy, Ellen Tarry, director of community relations for the St. Charles Building Fund; and the Rt. Rev. Msgr. Cornelius J. Drew, Pastor of St. Charles Borromeo. Miss Tarry is a native of Birmingham, Ala., while Mr. Handy is a native of Florence, Ala.

RECORD GUIDE

By JOSEPH RODDY



Principals Lawrence Winters, Inez Matthews and Columbia's Goddard Lieberson—producer of first complete recorded *Porgy and Bess*.

Look. 9-25-51

IN THE SIXTEEN YEARS since its first appearance on Broadway, George Gershwin's folk opera *Porgy and Bess* has probably come up against more inadequate and inept part-performances than any other single work for the American musical stage. In a curious way, that stands as evidence of its worth as well as its durability. But Gershwin's purely operatic writing is, to put it baldly, just not good enough to hold up under an unlimited number of violations. Most of these are perpetrated in concert halls (*Summertime* is every valiant soprano's most reliable encore), but all the parts of *Porgy* on records are not, by any stretch of the imagination, things of interpretive beauty.

The best set of excerpts, in fact, an excellent set, was made by Decca shortly after the opera's opening in 1935, with Todd Duncan, Anne Brown and members of the original cast under the direction of Alexander Smallens. But because the techniques of sound recording have come a long way since then, the Decca records are for all practical purposes obsolete. Comes now Columbia with a new, complete and well-made *Porgy and Bess*. The principals are Lawrence Winters, Camilla Williams, Inez Matthews, Avon Long and Warren Coleman. The supporting cast is as competent as can be; the conductor, Lehman Engel. The set songs—such as *Woman Is a Sometime Thing*, *My Man's Gone Now*, *Bess, You Is My Woman Now* and *There's a Boat That's Leavin' Soon for New York*—come out with even more than their established magic because they are surrounded by the humor, the moments of horror, and the irrepressible spirituality that make this opera distinctive. The recording is on the six sides of three LP records, and you should manage not to miss it.

Dorothy Ellison Relaxes Here; To Resume Study, Concert Tour

After completing a successful concert tour in Canada, Miss Dorothy Ellison, promising Atlanta contralto is relaxing here. Then after a brief rest period she will return to New York City to resume study at the Juilliard School of Music, and will be off for a tour of the Pacific Coast and Mexico in February.

Presently, Miss Ellison is visiting her parents, Mr. and Mrs. J. C. Maddox, 225 Holderness St., S. W.

A graduate of Morris Brown College, Class of '50, Miss Ellison went to New York City where she worked part-time and studied voice under Bernard U. Taylor, of Juilliard School of Music. Before making her debut as a concert artist in Canada September, 1951 she sang with the Green Pastures Choir three months. She is now soloist at the Grace Congregational Church, New York City, a position she has held more than a year.

TO STUDY IN EUROPE

Following her tour of the Pacific Coast and Mexico, Miss Ellison will return to New York prior to leaving for Europe, where she will continue her study of voice during the summer. Between September 26, and December 1, she appeared in recital in several Canadian provinces, including special lecture concerts for school children.

HAILED BY CRITICS

Throughout the tour she was graciously received by large audiences and praised by music critics. Stanley Bligh, music critic of the Vancouver Sun commented after hearing her sing:

"It is one of the greatest voices I have heard for over 35 years. It has that quality which made Clara Butt famous. A real contralto of rich full tone with a range of three octaves and evenly scaled. In addition Miss Ellison has a keen musical sense, splendid imaginative and interpretative powers, plus personality and stage presence. To hear her sing is a thrilling experience."

A native Atlantan, Miss Ellison completed her high school work at the Atlanta University Laboratory High School and attended Spelman College before entering Morris Brown. Her music teachers here were Mrs. Alma Porter Terrell,

and G. Johnson Hubert, of Morris Brown.

Before leaving Atlanta she sang over Radio Station WEAS; was presented in concert by Carver Vocational School, and appeared on numerous programs. Her concert manager is O. L. Elliott, of Toledo, Ohio.



DOROTHY ELLISON

Star Here



CAMILLA WILLIAMS, soprano star of the New York Opera Company, will appear here in recital Friday night, 8:15 p.m., at Stowe Teachers college. Miss Williams has been applauded by all the music critics of the Eastern dailies.

Rahn And Matthews Score In New England Songfest

NEW HAVEN — Muriel Rahn, soprano and Edward Matthews, baritone, nationally famous concert stars, wrapped up this town last week in a program called "A Night of Song" at the Yale Bowl "Pops," then moved on to greener fields. Before critics on the daily papers could write their rave reviews on the performances of the stellar artists, both had been invited to return next season by the "M. C." Richard C. Lee, former candidate for Mayor of New Haven, in the presence of the audience of fifteen thousand or more.

The artists were accompanied by the full New Haven Symphony of 85 pieces under the baton of Conductor Harry Berman together with the combined Peters and

Saulsbury choirs of one hundred voices. Miss Rahn's next assignment will be on Ed Sullivan's Toast of The Town television show over the CBS Television Network on Sunday, September 16. Following this she will re-create her original role of "Carmen Jones" in a revival of this musical for two weeks beginning September 18 at St. John Terrell's Music Circus in Lambertville, New Jersey.

Matthews will shortly return to Howard University where he is Professor of Voice, and will later fill a series of concert engagements this fall for the Dick Campbell Concert Agency.

Birmingham Symphony Plays Dawson's Work

TUSKEGEE INSTITUTE, Ala.—
A musical tribute and a great
ovation were received simultane-
ously by Composer William L.
Dawson when the Birmingham,
Ala. symphony orchestra played
his symphonic composition, the
"Negro Work Song."

The orchestra, under the direc-
tion of Arthur B. Lipkin, played
the Dawson work on its second
program of the season, Nov. 28
in the Municipal auditorium in
Birmingham. The composition was
commissioned by the Columbia
Broadcasting System and was

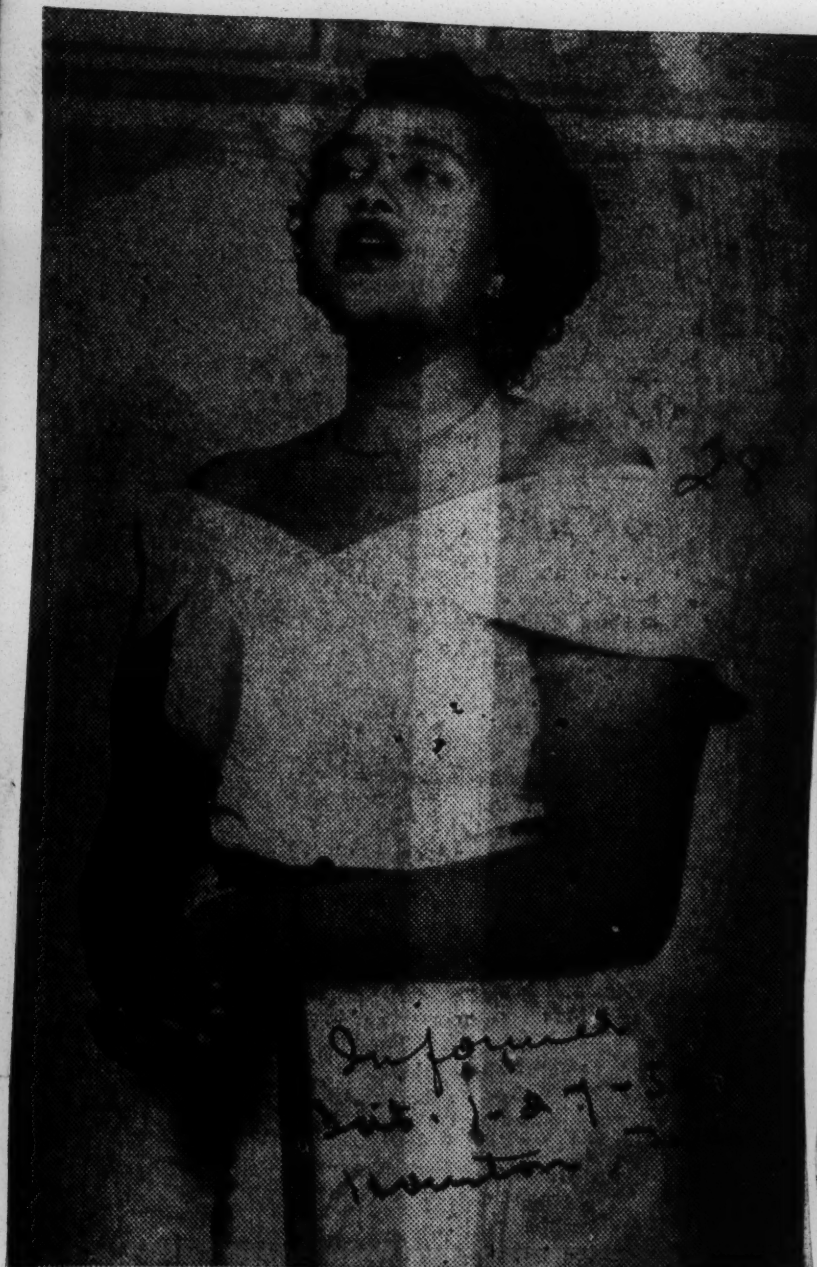
first performed by the CBS sym-
phony. The selection is based on
the first two measures of a tune
called "Stewball". 2-15-31

The composer has attempted to
catch the spirit of a group of
workers in his "Negro Work Song"
for orchestra. As reported by the
Birmingham Post-Herald "The
music is dramatic and rather
brooding, with sustained melodic
lines. It was by far the best work
by an Alabama composer." 8

Orchestra Director Lipkin des-
cribed the composition as a "su-
perb and masterful orchestration.
...using all of the resources of
the complete orchestra."

Composer Dawson is a native
Alabamian, a graduate of Tuske-
gee Institute and has trained and
directed the school's world famed
choir.

The choir returns to the air on
Dec. 23. Mr. Dawson and a party
of forty persons from Tuskegee
Institute and its environs were
in Birmingham for the perfor-
mance of his work. He received a
great ovation from the audition.



APPEARS WITH DALLAS SYMPHONY—In the accompanying picture is Miss Antionette Williams, daughter of Dr. and Mrs. F. E. Williams, Jr., Tyler, Texas who appeared as guest soloist, Saturday, January 20, with Dallas Symphony Orchestra at Fair Park auditorium, Dallas, Texas. Walter Hendl was conductor.—Continental Press Photo.

Tyler Girl Scores As Symphony Guest

By C. E. CHAPMAN

DALLAS—One of the largest audiences of the current cultural season heard Antoinette Williams score as guest soloist of the Dallas Symphony Orchestra, Saturday

morning in a special program. Walter Hendl was conductor. Miss Williams charmed the 2,534 Public school children, local music lovers and out-of-towners from many sections, and together made a remarkable impression.

Miss Williams, 15, has a rare soprano voice for her age. The girl's charm, poise and pleasing personality she exhibited, brought showers of flowers and rounds of vociferous applause. The conductor said, "If Miss Williams continues to grow musically, at the same rate, and if she continues showing her musical ability as she has done this year, she will be heard

at Carnegie Hall in New York City in the near future. "Conductor Hendl accompanied the young soprano's last three numbers, summertime, Somebody's Knocking at Your Door and Honor, Honor.

Numerous visitors also spoke in complimentary terms of Miss Williams. A large number of them were from Tyler, the singer's home town. Bus loads came from Texas college, Emmett Scott high and Butler college to extend personal congratulations and to bring other friends. They were especially charmed with Miss Williams' solo, in Voi Che Sapete.

Relatives and other special guests in town for the concert were the parents of the young lady Dr. and Mrs. Frank E. Williams Jr. of Tyler; W. S. Wheatley, her grandfather from Owensboro, Kentucky; Mrs. Luther Stewart, a great aunt and the wife of Bishop Luther Stewart, of Hopkinsville, Kentucky; Mrs. Ruth Orange, a close family friend from Alexandria, Louisiana, and scores from Longview, Fort Worth, Marshall, Kilgus, Henderson, Houston and countless other Texas cities.

Week's Music Shapes Up as Mostly Vocal

Concert and recital programs take a definite vocal turn this week. Marion Anderson, contralto, gives a recital this afternoon. The Chicago Symphony orchestra, under guest conductor Leonard Bernstein, brings out two choruses and a pair of solo singers

Thursday and Friday. The Vienna Choir Boys are booked for Saturday night. These performances are all in Orchestra hall.

Miss Anderson, with Franz Rupp



Marion Anderson



Mitzi Kinnucan

at the piano, will sing the following: Purcell's "Not All My Torments" and "Attempt from Love's Sickness to Fly"; Mozart's "Chio me scardi di te"; four songs by Schubert—"Auflosung," "Abschied," "Der Doppelgaenger," and "Der Erlkoenig"; Donizetti's "O Mio Fernando," from "La Favorita," a group of English airs arranged by Britten, Quilter, and Warlock, and several Negro spirituals adapted by Burleigh, Forrest, and Brown.

Mr. Bernstein will give Chicago audiences their third presentation of Mahler's Second Symphony in less than two years at his mid-week concerts. William Steinberg gave it at Ravinia last summer and Fritz Busch in Orchestra hall in February, 1949.

Soloists in Mahler's "Resurrection" Symphony [in C minor] will be the same as at Ravinia—Alyne Dumas Lee, soprano, and Ruth Slater. The choral singers will come from the Chicago Musical college and the Christian Choral club. James Baar is the director of both groups.

Mr. Bernstein will open the Thursday-Friday program with Bach's Brandenburg Concerto No. 5, with emphasis on the violin of John Welcher, the flute of Rene



Ruth Slater



Alyne Dumas Lee

Rateau, and the piano of Mr. Bernstein.

There also is a Tuesday afternoon concert this week under the same conductor. For this there will be a repetition of last week's Thursday-Friday offerings—Haydn's Symphony in B-flat major, Ravel's G Major Piano Concerto [Bernstein, soloist], and Stravinsky's "The Right of Spring."

The Vienna Choir Boys, now on their ninth American tour, will give their usual type of diversified program—sacred music by Vittoria, Nascus, Gallus, and Harbeck; a one act comic opera, "The Opera Rehearsal," by Albert Lortzing; lieder by Schubert, Brahms, and Reger, and various arrangements of folk songs.

Only instrumental recitalist of the week is Mitzi Kinnucan, pianist, today in Kimball hall, playing Purcell-Bartok, Haydn, Beethoven, Chopin, Liszt, and Tschalkowsky-Pabst.

At the Goodman theater tonight there will be a repeat performance of Stravinsky's "L'Histoire du Soldat" and Alexander Tcherepnine's "Le Jeu de la Nativite" under Paul Stassevitch's direction.

Negro Appointed To Record Firm

HOLLYWOOD (Calvin News Service)—Austin McCoy, well known pianist, composer and arranger, has been appointed to head the rhythm and blues division for Mercury Record Corporation. Announcement of the appointment came from Irving Green of Chicago, president of the corporation.

This is the first time in recording history that a Negro has been selected to fill such a responsible position with any of the major companies.

McCoy is a veteran in the music field. For many years he was associated with Bob Spikes at Music Town at Jefferson and Normandie. In collaboration with Spikes, he wrote all the music for the fast-moving musical "Rhythm Town" which was produced some years ago.

More recently McCoy was in charge of artists and repertoire for Modern Records. He had charge of all recording sessions for such famous blues artists as Jimmy Witherspoon, Roy Hawkins, Pee Wee Crayton, Little Willie Littlefield and others.

McCoy brings a wealth of experience to his division. He has started an intensive campaign to bring other blues and rhythm artists to the Mercury label to join the galaxy of stars headed by the incomparable Dinah Washington.

At Le Boeuf



Songs in French, Italian, and German augment the American repertory of pianist-singer Orlando, current attraction in

the Napoleon room of the French restaurant Le Boeuf.

Famed Violinist Graces Church in Atlanta, Ga.

ATLANTA, Ga.—A program of seventeenth and eighteenth century classics adapted for the violin was featured in a recital by Nicholas L. Gerren Monday evening, May 14, at Friendship Baptist Church, Atlanta. Mr. Gerren, a concert violinist of international reputation, is an assistant professor in the School of Music at Lincoln University, Jefferson City, Mo. He was accompanied by Miss Ethele L. Love of Washington, D. C. Miss Love, formerly was accompanist for Etta Moten, screen, radio and concert stage star.

NUMBERS ON PROGRAM

Mr. Gerren's program included the following numbers: Handel's "Sonata No. 4 in D-Major," Vivaldi's "Ciaccona," Cesar Franck's "Sonata in A-Major," "Ave Maria,"

Schubert-Wilhelm; "On Wings of Song," "Mendelssohn-Achton; "Jota," De Falla-Kochanski, and "By the Camp Fire," Valie-Helfetz. The Rev. Maynard Jackson is pastor of the sponsoring church and Mrs. B. E. Usher is chairman of the concert committee.

He is of the Music Educator's National Conference, Pi Kappa Lambda, honorary member, fraternity, and Phi Mu Alpha Sinfonia. He is also a member of Phi Delta Kappa and Alpha Phi Alpha Fraternities.

An affiliate of the American Psychological Association, Mr. Gerren is now engaged in work on his dissertation for the Ph. D. degree in music education. He has the bachelor's and master's degrees in music education from Kansas University.

Negro Spirituals Choir Loft At St. George's

By WILLARD IRVING NEVINS.

George Kemmer will direct the 29th annual service of Negro spirituals in St. George's Church, Stuyvesant Sq. and 18th St., at 3:30 p. m. tomorrow.

Carol Brice, contralto, and Mildred Dilling, harpist, are among the assisting artists.

John Wright Harvey will present a Choral Vesper Service in the First Presbyterian Church, Englewood, N. J., at 4:30 p. m. tomorrow.

West Point Choir Here.

The West Point Cadet Choir will be heard in a musical service in the Cathedral of St. John the Divine at 4 p. m. tomorrow.

Britten's oratorio "St. Nicholas," will be heard under the direction of Dr. Hugh Porter for the Alumni Day Program of the School of Sacred Music in James Memorial Chapel, Claremont Ave. and 121st St., at 8 p. m. Monday.

Peter Fyfe will direct a musical service in St. Michael's Church, Amsterdam Ave. and 99th St., at 4 p. m. tomorrow.

Louie White's cantata, "Praise to the Risen Lord," will be given by Walter Baker in the Church of the Holy Trinity, Central Park W. and 65th St., at 8 p. m. tomorrow.

National Orchestral Assn.

Dr. Reginald Mills Silby will direct the "Missa Sexti Toni" by Croce in the Church of St. Ignatius Loyola, Park Ave. and 84th St., at 11 a. m. tomorrow.

The National Orchestral Assn., Leon Barzin conductor, with Robert Goldsand pianist, will play Bloch's "Concerto Grosso" for the closing concert of the Three Choir Festival in the Temple Emanu-El, Fifth Ave. and 65th St., at 8:30 p. m. tomorrow. Other works by Handel, Honegger and Moussorgsky will be heard on the same program.

Dr. G. Darlington Richards will give a program of Negro spirituals in St. James' Church, Madison Ave. and 71st St., at 4 p. m. tomorrow.

Herbert Staveland Sammond's 30th anniversary as organist and choir-master will be celebrated in the Middle Collegiate Church, Second Ave. and Seventh St., at 11 a. m. tomorrow.

Nat. Opera Co. Set for Carnegie Hall

WASHINGTON — The National Negro Opera Company, after successful performances in Chicago, Pittsburgh and locally, will soon invade New York City.

Rehearsals have begun for a presentation of Dr. Nathaniel Dett's oratorio "The Ordering of Moses," in one performance at Carnegie Hall, Friday, June 15.

The play will feature such outstanding artists as Joseph Lipscomb Thomas Major, Alice Anderson, Alice McQuinnis, Leo Hagley, Lisle Greenidge, Ann Garnett, Princess Nyoka and John Eckles.

The thrilling story based on the Bible and folklore, will be dramatized in Egyptian costumes and will have a cast of more than 60 singers, dancers and dramatists.

The purpose of the performance, according to Mme. Mary Cardwell Dawson, founder, is to assist in the purchase of an opera home.

Negro sings Rigoletto role in New York opera

NEW YORK, Oct. 13 (AP)—Lawrence Winters, a Negro baritone from Blackburg, S. C., sang the title role in "Rigoletto" Friday night with the New York City Opera Company.

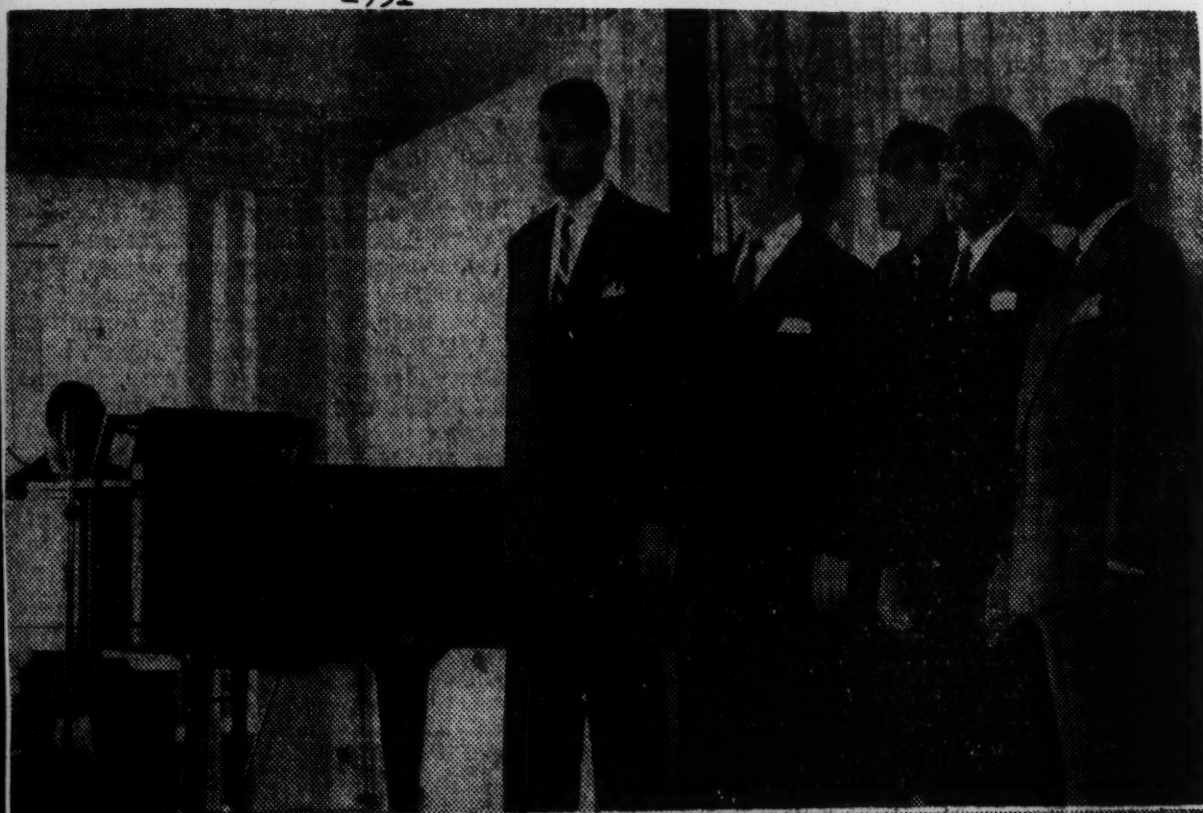
A search of available records indicated he was the first of his race to take this leading part in any major opera house.

Winters, who has sung with the City Opera in other roles the last three years, got his chance to play the hunchbacked jester after a last-minute change in cast.



ROBERTA LONG

Soprano, who will be heard in a song recital Tuesday at 8 p. m. in the Music Building Auditorium of Catholic University. The Rev. Russell Woollen will be at the piano.



Courier Sat. 12-29-51
Singers in Europe— Working and enjoying themselves on a successful tour of Europe, the famed Jubilee Singers, directed by Mrs. James A. Myers, are now in Italy. Top photo: They render one of their excellent numbers. Bottom: They greet two top U. S. leaders. Mrs. Myers shakes hands with Rep. Peter F. Mack Illinois' "Flying Congressman," on his world junket, as Mrs. Pearl Mesta (foreground at extreme right), American Ambassador to Luxembourg, looks on.—ANP.

*"Once in a
century"*
28
writes Carl Sandburg
about
Marian Anderson

"I know no voice so full of love for our folk songs and the folk who go on singing those songs. And in the other realm of the great music masters she carries her listeners with her, moving at ease amid the intricate arias and arpeggios of the classics. We like Toscanini's salutation to her: 'A voice like yours comes once in a century.'"—Carl Sandburg

Have you heard Marian Anderson sing

Schubert: Ave Maria
Bland: Carry Me Back to Old Virginny
Brahms: Alto Rhapsody
Marian Anderson Sings Spirituals
Marian Anderson Sings Beloved
Schubert Songs
Saint-Saëns: My Heart At Thy
Sweet Voice

RCA VICTOR RECORDS

A stately, gracious woman, ennobled by her art

Hazel Harrison, In
Va. Union Concert

RICHMOND, Va. — Hazel Harrison, concert pianist, of Washington was guest artist at Virginia Union University Monday, Nov. 26, as the college presented the first artist of its concert series for 1951-52 school year.

The storm of applause from the capacity audience of faculty and students expressed the group's appreciation for an artist of extraordinary talent. "There was fine warmth and sympathy in her interpretations as she played with un-failing artistic taste and rich luminous coloring," these were the words of music critics, who were privileged to hear Miss Harrison.

"Carry Me Back to Old Virginny"

We were thrilled one afternoon several years ago as we listened to a radio broadcast of the Democratic National Convention, and we recall distinctly the announcer said at one point in the program: *Beach Dispatch*

"The governor of Virginia is now entering the convention with his delegation. As they proudly stride down the aisles the band is playing 'Carry Me Back to Ole Virginny.'"

Being a Virginian by birth we were quite naturally intrigued by this stirring melody, which is now the official state song of the Old Dominion state, but we did not know as we listened that day that this now famous song that touches the hearts of millions of Americans as well as those who were born in the Blue Ridge mountains, was composed by a black man, James Bland, who during his lifetime wrote more than 700 popular ballads, among them, "Oh Dem Golden Slippers," "In the Evening by the Moonlight," and "There'll Be a Hot Time in the Old Town Tonight."

During the Spanish-American war era, "There'll Be a Hot Time in the Old Town Tonight" was the rallying cry of the Rough Riders in Cuba, just as the "Road to Mandalay" was a scream during World War I, and many are the hours in our late teens we sang "There'll Be a Hot Time in the Old Town Tonight," with never a thought the song had a black base. Truly, as Harold Ickes said, as he stood at the base of the Lincoln Memorial in Washington one Sunday afternoon several years ago and introduced the incomparable Marian Anderson, "Genius like justice knows no color."

John J. Daly, a long-time Washington newspaper man, has written a new book, "A Song in His Heart," which details the life and times of James A. Bland, and Senator Harry F. Byrd of Virginia has written a throbbing introduction for this literary production which we want to present to our readers. It follows: *Shelburne City, Okla.*

"Although the people of Virginia owe a debt of gratitude to James Bland for having given the Old Dominion State its official song, his countrymen in the other states are equally his benefactors.

"During his lifetime, Bland composed over seven hundred songs, a number of which were outright contributions to America. Like Stephen Foster, with whom he has so often been compared, he felt the spiritual quality of the Negro race and succeeded in putting his feelings into words and music.

"It is almost inconceivable that a man who had not been born and raised in Virginia could capture the nostalgic air that is evidenced in the lyrics and music of 'Carry Me Back to Old Virginny.' To have done so is a tribute to his genius just as much as it was to Foster's ability to compose 'Swanee River,' which many of his biographers claim he never saw.

"The world in which Bland lived was a far different place than the one in which we live today. Born shortly before the War Between the States, he grew up in Washington during the reconstruction period.

"He lived during a time that history will probably record as one of the most eventful periods in the annals of our country. The industrial age had become well advanced, the Victorian age was drawing to a close, and the twentieth century was about to begin. The nation was growing up, unaware of the tremendous part it was destined to play in world affairs.

"The theater of which James Bland was so much a part reflected

America—a testimonial to the land in which an individual with ability and enterprise can make himself heard and his talents recognized. "We do not believe that Americans are better than other peoples, but they are much more fortunate. Let us keep this in mind and now, as we stand on the threshold of a new era—an era in which we look to America to lead a tired and weary world along paths of peace, may we pay tribute to a fellow American whose love of country gave us one of our best-loved songs."

the times. The German band played in the beer gardens, the motion picture industry had not yet been born and minstrelsy was the most popular form of theatrical entertainment. It was in this atmosphere that Bland, who instinctively loved an audience, excelled as a showman.

"As we look back on the period in which Bland lived, it is hard not to feel a sense of envy for the serenity and security that the times offered. Europe seemed a long way off and Asia was indeed a remote and little-thought-of-place. Our problems were purely American and everything else was foreign.

"Life itself was simple, rich and full. Transportation moved at a leisurely pace. The lands that have since rocked the earth were unheard of and America thrived, prospered and grew. Times and conditions since then have changed greatly, but the principles on which this country was founded remain the same.

"The story of James Bland is a testimonial to the greatness of



PRETTY PIANIST.—Acclaimed by critics as "one of the most important talents of the century," Miss Natalie Hinderas has returned to the United States after an extended tour of the continent. While abroad, the Oberlin, Ohio, pianist studied under a \$3,000 John Hay Whitney foundation scholarship and toured Britain and continental Europe. She is scheduled for several appearances throughout the United States.

Harlem Socialite in \$20,000 Ermine

Race 'First-Nighters' Attend 'Met' Opener

By RICHARD A. JACKSON

NEW YORK—(ANP)—When the Metropolitan Opera Company opened its sixty-seventh season last week, numerous new faces were seated in the usually "snobbish" diamond horseshoe as Rudolph Bing, general manager, did not reserve tickets to the traditional subscribers.

Among those attending were a number of Negroes. **CELEBS ON HAND**

Heading the list of celebrities was the famed Marian Anderson, one of the world's great contraltos. She was accompanied by her manager, Sol Hurok. During intermission, she mingled in the swank Sherry Room with such people as Mrs. Lorraine

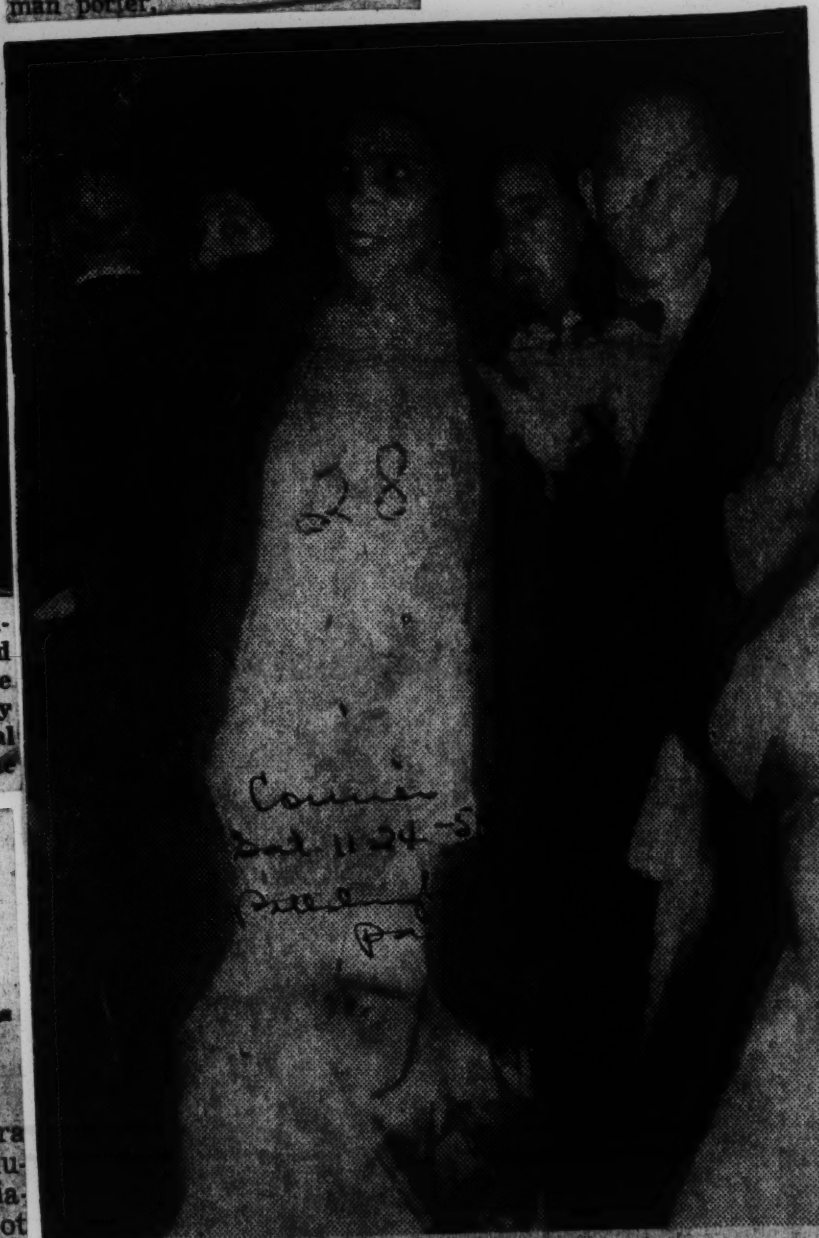
Manville, Marguerite Piazza, Gladys Swarthout and Jeanette McDonald.

According to William Thompson, manager of Sherry's, this was the first year Negroes had attended the plush spot on opening night of the Metropolitan Opera, although in the past, several had attended United Nations parties there.

NO RESTRICTIONS

When asked the reactions of the swank "400" to them, he commented, "There was none, whatsoever. Anyway, we would not restrict any decent citizen for it would not be the American way."

Among the Negroes attracting the most interest off the stage was Harlem socialite, Modesta Rockmore, who sat in a \$30 seat. Mrs. Rockmore wore a \$20,000 ermine coat. According to Jet magazine, her husband is a Pullman porter.



MARIAN ANDERSON, SOL HUOK
... world's greatest contralto at Met with manager

Conductor Dean Dixon Finds Recognition On Europe Tour

By Gladys P. Graham

NEW YORK—(ANP)—Dean Dixon has found additional well deserved recognition in Europe where he has been for the past year conducting major symphony orchestras from the warm shores of Milan, Italy to Helsinki, Finland in the extremely cool Scandinavian countries. Dixon was the first American artist to preside over an Israeli orchestra in 15 years.

Interviewed on his return to America for a brief sojourn to confer with Columbia university officials and those of the Alice Ditson fund where he heads the symphonic division (the first of his race in the nation to be named to a similar

musical post), Dean Dixon appeared physically, spiritually and vocally a changed man.

The close shaven haircut which accentuated his youth has disappeared and in its stead the hair style of African chieftains has been adapted.

Relative to his doctorate which he was pursuing at Columbia, Dixon stated that his project was in progress and his dissertation needed more polish.

The head of the symphonic department of the Alice Ditson Festival Recordings has directed the recordings of seven symphonies under the Dixon label of the First American Festival of the Fund's waxing of the work of serious American musicians and composers.

Creations of Walter Piston, Henry Cowell, Randall Thompson, Howard Hanson, Douglas Moore and Daniel Gregory Mason are among the contemporary American Works being waxed under the baton of Dixon exclusively by the American Recording Society.

SIBELIUS SALUTES DIXON

Dean Dixon's orchestra conducting has taken him from his home in Paris, France, to Belgium, Naples, Milan, Israel, Copenhagen, Vienna and the Scandinavian countries. For the artist, Helsinki was the high point. It was there that the 85 year old Jan Sibelius, Finland's greatest composer, saluted him. After hearing Dixon's recordings and broadcasts, Sibelius asked to speak with him personally.

Dixon was extremely proud of this event. He brought with him to America nine of the works of the Finnish composer.

UNIVERSITY EXPERTS AGREE THAT:

Jazz Is Fused Elements of European-Afro Music

LENOX, Mass. — A panel of jazz and folk musicians and university experts held a ten-day session at Music Inn, here in Lenox, recently, devoted to defining jazz music and laying plans for future study.

At the eight evening and two afternoon sessions, the many sources from which jazz music has developed were outlined by the professors and illustrated by the artists present.

At morning sessions, the differing points of view toward jazz of musicologists, gospel singers, folklorists, blues singers, anthropologists, dixieland, swing and bop artists were presented and fought over until general agreement was reached.

Fusion of Harmony

The definition finally agreed upon was, "Jazz is an improvisational American music, utilizing European instrumentation and fusing elements of European harmony, Euro-African melody and African rhythm."

The evening sessions were directed by Dr. Marshall Stearns of Hunter College, assisted by Prof. Willis James of Spelman College, Atlanta; John Mehegan, Juilliard School of Music, New York; and Dr. Richard Waterman, Northwestern University.

Dr. Waterman's Theory

Dr. Waterman, a leading authority on African music, pointed out that African and European music are, contrary to popular belief, basically similar in many respects. "Because of these similarities, it was possible for elements of both to be fused together in the creation of American jazz."

Prof. James pointed out that the entire vocal jazz tradition stems from the cry of Colored people and that their folk music is the basis upon which the entire development of jazz music in the U.S. is founded.

Mr. Mehegan treated the origin and development of later day instrumental jazz. "The emergence of new forms in jazz occurs as it does in the classical tradition — a constant adoption of new techniques, harmonic devices and rhythmic effects, all of which offer a

greater range of expression and emotional intensity. Bop has been a single step in this process."

Gospel Singer Heard

Highlight of the ten-day artists' presentations was the singing of gospel, spiritual and jubilee songs by Mahalia Jackson.

John Lee Hooker sang both the blues and religious songs in a style that the experts agreed was amazingly complex yet authentically primitive. He showed a unique virtuosity in his guitar accompaniment.

The close relationship of jazz to the dance and the development of the jazz dance were underlined through demonstrations by Leon James and Al Minns, with creative examples ranging from the cake walk, the strut, and religious dances, through the Charleston, the big apple, and the "cool" dancing of bop, and finally, the mambo.

Jazz Illustrated

Instrumental, later day jazz illustrations were played by a trio composed of John Mehegan, piano; Tony Scott, clarinet, and Dennis Strong, drums.

Among the program subjects dealt with were: African music, folk music, West Indian music, the blues, Afro-American religious music, and experimental jazz.

The roundtable marks the first time that academicians and jazzmen have come together to study jazz. The next roundtable is planned for August, 1952.

What Is Jazz? Convention Held In East To Assemble Stars' Opinions

A panel of jazz and folk musicians and university experts concluded a ten-day session at Music Inn, Lenox, Mass., devoted to defining jazz music and laying plans for future study.

The many sources from which jazz music has developed were outlined by the professors and illustrated by the artists present. Also the differing points of view toward jazz of musicologists, gospel singers, folklorists, blues singers, anthropologists, dixieland, swing and bop artists were presented and fought over until general agreement was reached.

The definition finally agreed upon was, "Jazz is an improvisational American music, utilizing European instrumentation and fusing elements of European harmony, Euro-African melody and African rhythm."

The evening sessions of panel discussions were directed by Dr. Marshall Stearns, Guggenheim Fellow and Professor at Hunter College, assisted by Prof. Willis

James, teacher, conductor at Spelman College, Atlanta, Ga., and Carnegie Foundation General Education Board Fellow in folklore research; John Mehegan, instructor in jazz piano at Juilliard School of Music in New York; and Dr. Richard Waterman, head of the Laboratory of Comparative Music-Anthropology at Northwestern University.

Dr. Waterman, a leading authority on African music, pointed out that African and European music are, contrary to popular belief, basically similar in many respects. "Because of these similarities, it was possible for elements of both to be fused together in the creation of American jazz."

can jazz."

Willis James pointed out that the entire vocal jazz tradition stems from the Negro cry, and that Negro folk music is the basis upon which the entire development of jazz music in the United States is founded.

John Mehegan treated the origin and development of later day instrumental jazz. "The emergence of new forms in jazz occurs as it does in the classical tradition — a constant adoption of new techniques, harmonic devices and rhythmic effects, all of which offer a greater range of expression and emotional intensity. Bop has been a single step in this process."

Highlight of the ten-day artists' presentations was the singing of gospel, spiritual and jubilee songs by Mahalia Jackson. Each of her series of songs literally stopped proceedings and created an extraordinary response from professors, critics and audience.

John Lee Hooker sang both the blues and religious songs in a style that the experts agreed was amazingly complex yet authentically primitive. He showed a unique virtuosity in his guitar accompaniment.



Singer Billy Eckstine, accompanied by pianist George Shearing, makes two appearances at Carnegie Hall Saturday, at 2:30 p.m., and again at midnight.

DePaur's Infantry Chorus Gains International Fame

NEW YORK—It's a long way from the Marianas to Carnegie Hall, but 36-year-old Leonard DePaur and his 32 infantrymen made it—and they sang all the way.

The DePaur Infantry Chorus, born during the early years of World War II when a "tired quartet" of GIs assembled at Fort Dix, N. J., have been nine years a-coming.

Today, with two Carnegie Hall engagements behind them plus last year's tour of South America and 39 states and a current schedule that keeps them singing six nights out of every seven, there's no denying that the ex-GIs have really arrived.

Joins 'Tired Quartet'

Dynamic, intelligent young Leonard DePaur, fresh from an assignment as choral director of the famous U. S. Air Force show "Winged Victory," joined the Fort Dix "tired quartet" in 1944.

The quartet grew into the 372nd Infantry Regiment Glee Club and until they were disbanded in Hawaii to become military policemen, DePaur was their off-duty hour conductor.

For a while, when the Pacific campaign was toughest, DePaur taught judo and became an M. P.—there was not much time for singing.

After August, 1945, and the atom bomb, DePaur managed to scrape the chorus together for a concert before top military officials in Hawaii.

Soon, under the banner of Army Special Services, they were touring the Pacific Theatre entertaining troops. Thus, in the Marianas in 1945, DePaur and the chorus agreed to become a singing unit in civilian life.

Upon discharge in April, 1946—20 of the original 32 members remain—six members of the chorus who had college-level voice training started the grueling, intensive work that was to educate the younger members and prepare the group for their Dec., 1947, debut in Carnegie Hall.

Some of the infantrymen may go back Marianas way—many are reservists—but the DePaur Chorus has arrived and will long be in demand on Broadway.

Willis L. James In Music Conference

Willis Laurence James, a member of the Spelman College Department of Music, will be one of 30 persons in attendance at a Conference on Music in American Education, which is being held in Whitliff Pavilion of the Library of Congress in Washington, D. C., December 13-14. The Conference is sponsored by the Committee on Musicology of the American Council of Learned Societies.

General areas in which the Conference has listed its interest are "The Presentation of Music," "Music in Education and Education in Music," and "Music in Society—Criteria, Trends and Objectives."

Nine papers to be discussed will be as follows: The Concert or Fine Art of Music, Folk Music, Popular Music, Music in General Education, Education of the Professional Musician, Education of the Scho-

1950 YEAR IN MUSIC

By ORRIN CLAYTON SUTHERN II
NEW YORK—(ANP)—The year, 1950, the halfway mark of the 20th century, presented a colorful and varying panorama in the music world for performer, teacher and listener.

Among professional artists Marian Anderson still stands supreme. For the first time since 1939 she embarked on a recital tour in South America. She gave 25 recitals in two months including seven in Buenos Aires.

She also was among the guest artist at the annual May Festival of the University of Colorado. In Musical America's annual poll of radio writers, Anderson took second place in the outstanding woman singers section.

Other top artists toured Europe and the Near East during 1950. Aubrey Pankey spent much time in Israel and in South America, Central America, and New Zealand. Soprano Dorothy Maynor sang in Italy, France, Holland and Scandinavia.

Roland Hayes is still giving recitals which attest to his consummate musicianship and vocal skill. Carol Brice, no longer a newcomer to the field, enjoyed fine success.

Newest sensation of the year was baritone William Warfield. He earned acclaim in his New York recital. In Melbourne, Australia, he was just as successful. His future career under the tutelage of Ives Tinayre will be watched with interest.

Other newcomers to watch include Nathaniel Dickerson, tenor, winner of the National Concert and Artist corporation contest for the "outstanding debut in Carnegie Hall," and Theresa Green, soprano, winner of the Marion Anderson scholarship contest.

Young Miss Genevieve Chinn New York pianist and composer, a winner of the Philharmonic Young People's contest, has a bright future awaiting her both in composition and at the piano.

Among other appearances of more than passing interest were the Town Hall recital of Lois Towles, glamorous exponent of the piano, and Robert McFerrin, baritone, who displayed a voice of the Town Hall.

Here are more young folks who deserve mention:

LaVade Lee Easter now Dr. Easter, an excellent pianist now teaching history and musicology at Howard University. . . Everett Lee,

violinist, now on the staff of Opera Workshop at Columbia University. . . Julia Perry, composer and conductor. . . Olivetta Stuart Johnson, a great pianist. . . Natalie Hinderas, pianist. . . Ann de Ramus, just returned from Europe after a successful season of recitals and study.

To the New York City Opera company I doff my cap with gusto. This group sees no reason to refuse to give roles to singers of color. Baritone Lawrence Winters played such roles as Tschello in "Love for Three Oranges," Ping in "Turandot," Dr. Miracle in "Tales of Hoffman," and other roles in "Pagliacci" and "Der Meistersingers."

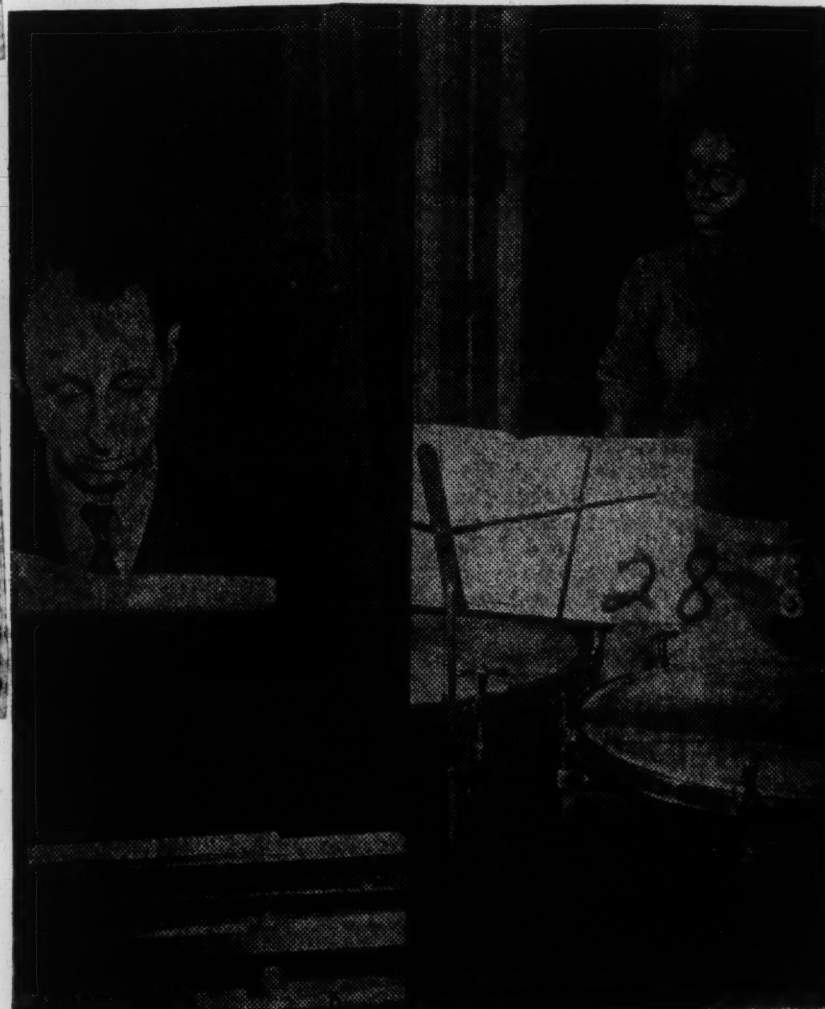
The Gaan-Carl Menotti opera, "The Medium," used Zelma George of Cleveland as Mme. Flora. Overseas in Oslo, Norway, Anne Wiggins Brown played this same role in "The Medium." Miss Brown also played Lucy in "The Telephone."

Symphony concert given for Negroes

More than 2,000 persons attended last night's symphony concert for Negroes at Municipal Auditorium. Approximately 1,500 Negroes attended and the gallery was well filled with white spectators.

It was the first symphony concert for Negroes held in Birmingham and it was well received.

The concert was presented by the Birmingham Symphony Orchestra, directed by Arthur Bennett Lipkin, and the Parker High School Glee Club, directed by William S. Henry. It was sponsored by the Citizens Culture committee. Proceeds will go to the Negro athletic fund.



COUNTRY'S LEADING FEMALE PIANIST—Elayne Jones, who heard the Tscherepnine "Sonatina for Timpani and Piano" with Carroll Hollister. The unusual work received its American premiere in New York City last Sunday, as part of the gala music festival celebrating Negro History Week. Miss Jones has appeared with Duke Ellington, Serge Koussevitzky and the Boston Symphony.

Contributions by Top Names in Jazz

By J. HENRY RANDALL
(For ANP)

Edmond Hall, Teddy Wilson, Eddie Heywood, Albert Ammons, the DeParis Brothers are among the top figures in the Jazz Hall of Fame who have made noteworthy and long-lasting contributions to the field.

We have just finished listening to a set of three Commodore LP discs, in which these jazz great figure with such other stala artis as the recently deceased Sidney (Big Sid) Catlett, drummer-extraordinaire; trumpeters, Doc Cheatham and "Hot Lips" Page; Vic Dickerson, genius of the velvety smooth slide trombone; Don Byas,

tenor saxist and Spec Powell, another outstanding percussionist. The selections range from light ragtime swing in "Swing Session" to the sophisticated bistro swing heard in Heywood's "selected percussion."

Most familiar of all is the most familiar of the treatment of "Begin The Beguine," his "Lover Man," "Blue Lou," "Cover the Waterfront" and "Love Me or Leave Me." These are five of eight sides performed by Heywood with his all-star crew of Cheatham, Dickenson, Lem Davis, alto sax; Al Lucas, bass, and Jack Parker drums. The remaining trio are "Carry Me Back to Ol' Virginny," "Save Your Sorrow," "I

Writing Musical Score



Public Blake of "Shuffle Along" fame will write the musical score for "Shuffle Along." To be presented by Brando Name.

Can't believe that you're in Love With Me

"Virginny" bears a close resemblance to the Lunceford treatment in that Davis and Dickenson make with the "growl" sounds while Dox waxes brilliantly solo-wise on his horn.

In "Swing Session" by Sirs Hall and Wilson, there are the Juan Tizol-Duke Ellington classic "Caravan," a Hall original, "Showpiece," the Cole Porter "Night and Day," "Sleepy Time Gal," "It's Only a Shanty In Old Shanty Town," "Where or When," "I want to Be Happy" and "It Had to Be You."

Different Approaches
The "Boogie-Blues" LP presents three different approaches to the medium Ammons, the DeParises, and Hall's sextet with Heywood sitting in.

The late Ammons with Pete Johnson and Meade Lux Lewis does two boogie solos in the rippling rolling boogie style for which he is famous, "Albert's Special Boogie" and "The Boogie Rocks." With his Rhythm Kings, consisting of Page, Dickenson, Byas, Israel Crosby, bass, and Big Sid, he punches out "Jammin' The Boogie" and "Bottom Blues."

Supplanting Wilson at the piano, Heywood joins the Hall sextet on a pair of original items which pay tribute to Cafe Society Uptown and Downtown, popular night spots in New York. One is "Downtown Cafe Boogie," a Hall-Heywood concoction; and the mate is "Uptown Cafe Blues," a Hall-Dickenson writing.

To complete the "Boogie-blues" later, the DeParis Brothers of

For "Change of Key Boogie" an item authored by Wilbur DeParis, who plays trombone. This is the one with the "ragtime" of Dixie-

Billy Eckstine, Mill Brothers Top 12th College Music Poll

NEW YORK. — (ANP) — Billy Eckstine and the Mills Brothers are the top favorites with college students in their respective categories according to results of a poll released here Saturday by Billboard, the trade paper of the entertainment world. Billboard, in its 12th annual college music poll, reports that Eckstine topped such long-time favorites as Perry Como (2d), Bing Crosby (3d) and Frankie Laine (4th). Fourth place winner was Mario Lanza who created a nation-wide stir with his version of "Be My Love."

In the small instrumental group, the George Shearing Quintet amassed a three to one majority over the nearest rival, the King Cole Trio. Top honors for Eckstine and the Shearing group were due to their MGM recordings and their end-of-the-year joint concert tour of the country.

In the small vocal group division, the Mills Brothers raked in a sizeable majority to walk away with top honors. Nearest competitors were the Amos Brothers and the Ink Spots, second and third, respectively.

In the female division, the nod went to Doris Day, who was also winner in last year's poll. She led a three-to-one majority

over her threatening competitor Sarah Vaughan. Other female favorites in order of their prominence were Jo Stafford, Patti Page and Kay Starr.

In the favorite single records section, King Cole's recording of "Mona Lisa" was given third place. The Lanza's "Be My Love" was tops; fifth Patti Page's "Tennessee Waltz" running second. Lanza also took top honors in the favorite classical records for the same tune.

Jose Iturbi Plays Concert For Mildred

JACKSONVILLE, Fla. — Jose Iturbi, famous pianist, appeared in an unscheduled concert at Edward Waters College last week because a student of the college was denied the privilege of attending his concert at a white hotel here.

Mildred Johnson had sought to secure a seat for Iturbi's scheduled performance here but was denied because of her race. Disappointed

she wrote a letter to the renowned South American artist stating that she had been refused admittance to hear his concert.

Iturbi promptly contacted Edward Waters College and stated that "If she could not come to hear me, I shall be happy to come out to the college in order that she can hear me."

At the conclusion of the concert, Miss Johnson presented the artist with a box of linen handkerchiefs as a "small token of appreciation" and thanked him with tear-filled eyes.

Evanti Wins Ovation In Concert

WASHINGTON, D. C. — Lillian Evanti, captivated a large and enthusiastic audience when she was presented in a concert recently at St. Mary's Parish House. Her ballad voice, poise, charm and musicianship stamp her an international artist and a force of three continents.

She opened her program with two appealing arias by Mozart. Her second group turned to songs in French, Italian and German. Evanti brought to "Oh, quand je dors" by Bizet, a warmth of emotional appeal that moved the audience to prolonged applause. Other numbers included songs by Respighi, Hugo Wolf, Strauss, Puccini and "Un bel di" from Madame Butterfly. Her clear diction and acting in "The Telephone" by Minotti gave the audience fun and pleasure.

This gifted singer is also a composer and her last group included four songs of her own composition published by W. C. Handy. After receiving an armful of American Beauty roses, she sang the delightfully simple "In the Time of Roses and added her own "Thank You for the Flowers." At the request of Senora Maria Alfara Hoult she sang "Estrelita" by Ponce.

D. Frederick Fall, noted musician from Vienna and director of the U. S. Agricultural orchestra, furnished the accompaniment.

GAVE RECITAL—Rosa Page Welch, widely known mezzo soprano, was presented in recital at Southern Christian Institute, Edwards, Miss., Sunday. She has been well received by music critics.

MUSIC FESTIVAL PHOTO GALLERY TO SHOW STARS Display Opens Saturday in Tribune Tower

BY PHILIP MAXWELL
Scenes of great moments from the 21 annual Chicagoland Music Festivals of other years will go on public display next Saturday in the gallery, a special photo display area just in the rear of the lobby of Tribune Tower.

The festivals have been sponsored in Soldiers' field each year since 1930 by Chicago Tribune Charities, Inc. This year's festival will be held Saturday night, Aug. 25.

A visit to the display will recall scores of famous incidents at



Mrs. Knzinger (left) and Miss Swarthout.

past festivals. Included will be such spectacular scenes as the now traditional match lighting ceremony and the 1944 moment when Harry Armstrong, composer of "Sweet Adeline," crowned the then Miss Jean Christensen as Miss Sweet Adeline. Another will be the portrayal of "Injun Summer," noted cartoon by the beloved late John T. McCutcheon, Tribune cartoonist.

Panel for Each Festival

There will be a panel of several such pictures for each of the 21 past festivals.

Visitors will see pictures of the appearances of Lawrence Tibbett, Gladys Swarthout, Helen Traubel



Burdette (left) and Sousa

and Alec Templeton. One picture will show more than 100 Bengal Guards, members of a girls' drum and bugle corps which was brought to Chicago twice as the contribution of H. J. Litcher, Stank of Orange, Tex. Arthur Pryor and John Philip Sousa will live again in the gallery.

There will be John Burdette, the Chicago Negro baritone, who thrilled 100,000 people singing "Old Man River," as he appeared in Soldiers' field in 1932.

Others to Be Seen

The exhibit will include Marie Truitt, soprano, a vocal winner of 1930; Prof. J. Wesley Jones and James Mundy, veteran directors of festival Negro choruses; Victor Grabel and Henry Weber, musical directors of the shows; Dr. Edgar Nelson and Noble Cain, general choral conductors; Marion Claire,

Edith Mason, Rosa Raisa, Irene Castle Enzinger, Nancy Carr and Suzanne Hamilton, entertainers and participants in the festivals.

National and international aspects of the festival will be emphasized. There will be pictures of Father Finn, director of the New York Paulist choir; Douglas "Wrong-Way" Corrigan, the ocean flier, and Marjorie Farrage, the vocalist known as "Miss Britain" who was flown to Chicago from London to appear as a guest soloist in 1939.

There'll be a likeness of the late Carrie Jacobs Bond, whose "End of a Perfect Day" and "I Love You Truly" were sung by the audience. There'll be the Royal Canadian Air Force drill team and the spectacular fireworks exhibitions which each summer climax the show.

New Faces This Year

Star attractions at this year's festival will be Yma Sumac, the sensational Peruvian singer of four octaves; visiting Chippewa and Winnebago Indian dancers, and mountain folk from West Virginia and Kentucky who will sing ballads and play tunes of the Elizabethan days. They will be introduced by Jean Thomas, the "Traipsin' Woman" of Ashland, Ky.

Charles Jardine of THE CHICAGO TRIBUNE, who has arranged the pictures, announces that the entire exhibition may go on the road at the request of preliminary festival managements, music schools and other musical organizations thruout Chicagoland. The gallery is open every day.

Miss Brown Story Recalled During Gershwin Memorial

NEW YORK — As many of the nation's music lovers renewed their interest in the great George Gershwin on the anniversary of his death last week, a little known story about Anne Brown was recalled.

Miss Brown, then a student at the Juilliard School of Music, wrote to Gershwin requesting an audition for a role in his "Porgy." She was asked and accepted to sing the role of Bess.

Before the play opened, Mr. Gershwin telephoned the young singing star to inform her that he had changed the name of the role to "Porgy and Bess" in appreciation of her contribution to the folk opera.

THEATRICAL

Fisk Pianist Shows Stature In Recital

By SYDNEY DALTON,
Music Critic, Nashville Banner,
Daily

The return of William Allen to the faculty of Fisk University after an absence of several years, during which he has added to his reputation and stature as a pianist, was marked by a recital in Fisk Memorial Chapel last week.

Allen presented a challenging program, and one that afforded the listener a brief glimpse of the changes and development in piano literature during the last two and a half centuries.

It began with two compositions by the early French composer, Rameau: a Sarabande, transcribed from the harpsichord score by MacDowell, and a Gavotte and Variations, transcribed by Wittgenstein. For this reviewer at least, Rameau's music has not particular appeal, but it must be noted that Allen played with clarity and skill.

The Schumann "Carnival" is a piano masterpiece of great romantic charm and melodic beauty; short pieces ranging at will over a wide field in mood and style. They demand a highly developed technique and considerable musical insight. Allen certainly had the technical command for them and he presented many of the pieces with fine effect, such as the "Valse Noble," "Chopin" and "Reconnaissance," and the closing March.

Occasionally in the Schumann work, as in the Chopin Berceuse and C. Major Prelude, there was some dryness in the performance, though the pianism was always of a high order. At other times, such as in the Rachmaninoff Preludes, in three interesting and well-handled pieces by John W. Work, of the Fisk faculty, under the title "Appalachia," and particularly in the Chopin Scherzo in B Minor there was playing of a very high order. At the conclusion there were demands for several encores.



Noted Pianist Thrills

WILBERFORCE, Ohio — William Allen, pianist, appeared as soloist on the State College Lyceum program recently. The accomplished pianist gave one of the most popular concerts of the current season. State College students and faculty had one of their most enjoyable musical experiences of the year.

The program was of the most demanding and exacting character

beginning with two compositions by Rameau, an early French composer.

The artist's performance of Schumann's Carnival was highly dramatic. He commanded the attention of the audience with the first of the many short selections which comprises this work and carried the listeners through mood and style changes with precision, warmth of tone and vigor of rhythm.

After the intermission, in memory of his friend, and former instructor in music at State College, Louise Wesley, Mr. Allen played Brahms' Rhapsody in G Minor which had appeared on Miss Wesley's Senior Recital Program at Oberlin Conservatory of Music.

Then came the seldom heard Rachmaninoff's D Sharp Major and G Sharp Minor preludes and a most pleasing group of little dance tunes called Appalachia by John Work of Fisk University. He concluded this group by playing Khachaturian's Toccata and a group by Chopin.

Throughout the entire program Mr. Allen played with skill that displayed a range of tempo and dynamics. At the end, two encores were rendered.

PLATTER CHATTER

by Fred Reynolds

AN EXCITING and stimulating event took place last week. Columbia Records launched its monumental "Golden Era" series, devoted to historic jazz figures, with a four-volume recorded reprise of "The Louis Armstrong Story." Retracing the legendary Armstrong career from 1925 to 1931, this musical history covers the four major periods in which "Satchmo" really established his reputation. Forty-eight titles originally recorded for the Okey label are included in this colossal work. Culled from the original masters by George Avakian, noted jazz authority, the set is made available both on four 12-inch LPs and in a series of four six-record 45 r. p. m. albums. Needless to say, quality is excellent thruout.

THE first Armstrong disks were made in 1925, when Louis organized a recording band for Okey records in Chicago. Together with clarinetist Johnny Dodds, pianist Lil Hardin, and banjoist Johnny St. Cyr, all former colleagues in King Oliver's

Creole Jazz band, as well as the leading New Orleans trombonist, Edward "Kid" Ory, Louis made a brilliant series of platters in a modified Crescent City style. This group, billed as Louis Armstrong and his Hot Five, became an instantaneous hit, waxing nearly 200 sides in some six and a half years. Volume 1 of "The Louis Armstrong Story" offers a representative selection in the true New Orleans spirit.

THE second volume consists entirely of recordings made within a period of eight days in May, 1925. Following his

success with the Hot Five, Armstrong added drums and tuba to achieve greater depth of sound. Material in every recording by the resulting Hot Seven was drawn from the blues, with each member of the group a topnotch exponent of this kind of music.

THE THIRD volume comprises a selected group of platters on which Earl Hines was the band's pianist. These disks show how Louis broke away from New Orleans style for the first time on his band records and gave fuller play to his soloistic fancies. In June, 1928, seven months after his last session with the original Hot Five, Louis started a new group which tended toward less ensemble improvisation and more solo work. Hines, with his famed "trumpet piano style," was the key man in Armstrong's change of mood.

NOT until 1929 did Armstrong settle down to wax steadily with the same musicians who worked with him nightly on in-person jobs. With his new big band Louis began to record material of a strictly commercial nature. Using Tin Pan Alley tunes instead of the classic New Orleans vehicles, Louis turned his genius to the routine commercial formula. Volume 4 of "The Louis Armstrong Story" features a group of these records, including two consecutive cuts of "Star Dust" and "I'm a Ding Dong Daddy from Dumas," on which Louis forgets the words and admits it.

AVAKIAN sums up the bundle as neatly as possible, when he states: "Greatness in music is something you can write about

and talk about endlessly, but the main thing is to hear it. Here, in the original records that made jazz history, greatness can speak for itself as humbly and honestly and unpretentiously as it did when the masters were first made."

Reynolds on Records, broadcast nightly on W-G-N, 7 to 7:30. p.m.

RECORDS: ARMSTRONG

Trumpeter's Early Art Revived on New Disks

By HOWARD TAUBMAN

THE older record companies have been investigating their files and have discovered that they contain treasures that should appeal to new generations of listeners and collectors. The result has been a trend toward large-scale, retrospective series.

Now Columbia begins what it calls "The Golden Era Series" with four twelve-inch, long-playing disks devoted to The Louis Armstrong Story. Drawing on the Okeh catalogue, for which the cornetist-trumpeter extraordinary recorded extensively, George Avakian has edited and assembled forty-eight examples dating from the years 1925 to 1931.

Each disk contains twelve pieces. Vol. I offers Louis Armstrong and His Hot Five; Vol. II is called Louis Armstrong and His Hot Seven; Vol. III recalls the collaboration of Louis Armstrong and Earl Hines; Vol. IV has the title of Louis Armstrong Favorites.

Louis, as even an inexpert knows, has made thousands of recordings. I once asked him whether he knew exactly how many. He rubbed his raw trumpeter's lip and shook his head. "Lost count long ago, Daddy," he replied.

It is obvious that so remarkable a jazz figure, with his gifts as instrumentalist, vocalist and ensemble musician, could hardly be represented definitively even with forty-eight pieces. But Mr. Avakian has done a fine job. There are some wonderful examples of Satchmo's art. His work on cornet and trumpet is virtuosity of a high order. What strikes one most, however, is the tremendous personality of the man. It shines through the records whether he

MAN WITH A HORN



Louis Armstrong, who is heard in new retrospective series.

plays or sings. It is evident in fast numbers and in the most melancholy blues. It is reflected in the caliber of his companions in the earliest recording sessions.

Vol. IV, which shows Louis at work with a large, commercial band, is perhaps the least interesting of the four disks, but even here the special quality of this exciting figure in our jazz history comes through. The other three disks are choice.

Since Louis recorded for many companies, he has been and will be anthologized by the others. These collections are a tribute to the fascination he has continued to have for the public. But the

most impressive thing about him as an artist is that he has not stopped working and experimenting and trying to grow. The record anthologists of the future will really have a job.

Taubman also comes alive on a disk called Viennese Operetta Favorites, issued by Decca (ten-inch). The music is by Lehár, Strauss, Lincke and Stolz, all of it nostalgically "alt Wien," and all of it sung with the voice and style that made Taubman a unique phenomenon in our time. And even if the tenor here occasionally distresses his admirers with cheap effects that he should have known better than to use, the sheer vocal accomplish-

ment, not to mention his identification with the music, is overpowering.

On her first domestic long-play disk, Victoria de los Angeles has recorded for Victor a group of Spanish Folk Songs, to the guitar accompaniments of Renata Tarraga. These sound like real folk songs, as opposed to the "La Paloma-Malagueña" species, and are beautifully sung by the soprano.

respectively, lead the Philharmonia Orchestra. In all of these arias desus. In the Chabrier work the Iturbis have the edge on recording, but the more polished, idiomatic performance would appear to be that of the Casadesu couple. Mozart's fine two-piano sonata emerges in a clear-cut, objective manner.

The two Suites for Two Pianos by Sergei Rachmaninoff have been released on a single disk by Co-

respectively, lead the Philharmonia Orchestra. In all of these arias desus. In the Chabrier work the Iturbis have the edge on recording, but the more polished, idiomatic performance would appear to be that of the Casadesu couple. Mozart's fine two-piano sonata emerges in a clear-cut, objective manner.

For Victor, the brother and sister two-piano team of José and Amparo Iturbis play Mozart's Sonata in D and Chabrier's Three Romantic Waltzes, the latter recently released by Columbia as

never been heard to better advantage. Russians themselves, they understand the heart-on-sleeve sentiment of these Rachmaninoff scores, and they have the technique, plus the unanimity of ensemble, to place them in their most favorable light.

The second of the suites, which contains the clever waltz, is the most popular. One seldom hears the first, though Vronsky and Babin must have a real fondness for it. They previously made another recording of it, about ten years ago (and they also have previously recorded the second suite). Salon characteristics predominate in the earlier of these two-piano pieces, but there is a fascinating quality to the last movement, where Rachmaninoff, with Mousorgsky's "Coronation Scene" in mind, composed a short study in bell-like sonorities.

Two standard twentieth-century works of the French school have been released by Capitol-Telefunken, both conducted by Franz André and the INR Symphony Orchestra of Brussels—Debussy's *Iberia* and Ravel's *Valses Nobles et Sentimentales*. These are sensitive readings, a little subdued by American (i.e., New York or Philadelphia) standards, but subtle in atmosphere and idiomatic in treatment. H. C. S.

Marian Anderson Award Winner Signs For NBC Weekly Broadcast

Lois Raye, young contralto, made her radio debut on NBC's new network program America's Music, Sunday. The new program originates in Chicago over station WMAQ and heard throughout the nation every Sunday afternoon from 2 to 2:30.

Miss Raye is quite a talented young lady, having won the Marian Anderson Award for two consecutive years. She has experienced three seasons with the Dramu Opera Co. of Philadelphia, singing leading roles in several Grand Operas. The lovely singer won first place for contraltos in the Chicagoland Music Festivals and appeared on several radio and television shows including the famed Arthur Godfrey's Talent Scout show. Miss Raye's latest Accomplishment was to wade through more than 2,000 contestants to become one of the two final female vocalists to appear at the Chicago Stadium in the Harvest Moon Festivals Nov. 17. She won second place honors and a tremendous ovation from the 29,000 persons in the audience, as well as the attention of the executives of the National Broadcasting Company.

America's Music is a program featuring music by American composers designed to soothe and relax its Sunday afternoon audience. Miss Raye is accompanied by the NBC orchestra and shares the vocal chores with a young baritone Bill Snary.

Hever in the philosophy of Dr. Aggrey who said, "Africa, my Africa, I am proud of my color; whosoever is not proud of his color is not fit to live."

Surely these women are proud to be Negroes, Mankine continued. That is why they take so much interest in working for the progress of their race. "This is a considerable trait of character the world requires."

Pointing out that "only the best is good enough for the Negro race," he urged these women to "keep the flag ever flying."

"Follow well the footsteps of the great. Then your decedents will reap the fruits of your good

work."

He reminded the women that already their work is proving them out and history has begun to record their names in the list of "World famous women."

Defied Richmond NAACP Boycott



Despite the fact that it was through the NAACP that Miss P. Harris of Richmond is a student at the Medical College of Virginia, she and her mother, Mrs. Jean Harris,

defied the NAACP last week by attending the Marian Anderson concert in the segregated Mosque Theatre in Richmond. Here they are shown in the foyer of the theatre.

Only 1100 Hear Marian NAACP Snubs Concert

28
With regal grace, unbounded depth of performance, Marian Anderson, still the greatest of the ugly spectacle community cultural division to a matchless two-hour concert before 1,100 music lovers, Marian Anderson worshipers, Mosque auditorium Tuesday night, Jan. 16, 1951.
Despite the success of Miss Anderson personally, the concert was a financial failure as a result of the NAACP's boycott of it. The 40-member city NAACP board Jan. 5, and announced three days later, about 550 colored persons were seated mainly in the balcony and mezzanine.
There was a mere handful in the spacious center aisle, "the best seats in the House," which were reserved for colored persons.

That Too Called Discrimination
The Virginia NAACP head, Dr. J. M. Tinsley, also a member of the national board, had termed reservation of the best section "discrimination against whites."
White persons, seated on both sides of the orchestra sections and in a wing of the mezzanine, also numbered about 500 or 600.
Miss Anderson, who had "no comment" to questions of the boycott, showed highest sensitivity and perfectionism in her interpretation of five groups, consisting of 17 numbers, and in four encores, the last of which was her breath-taking musical prayer, "Ave Maria."
Boycott Took Serious Toll
It was evident that the NAACP boycott had "stolen the show," which became something more than an evening of cultural representation.

ation. Even lobby talk centered on the action, at least among the colored people. Miss Anderson.

Undoubtedly, many hundreds stayed away because of the action, even avid fans of the great contralto.

One ticket brokerage house reported a brisk return of tickets on Monday and early Tuesday, which they attributed to the wide-spread appeals in churches on Sunday to effect the boycott.

Promoters were studying the move and generally agreed that the result would be booking of all-colored or all-white attractions for the mosque. They insisted they were "innocent bystanders" who were the first sufferers.

Marian Lets Us Down Badly

Hicks Crosses Her Off Because of JC Concert

AN OPEN LETTER TO MARIAN ANDERSON

Dear Marian, This is to let you know why I was not in the audience when you sang at the Mosque in Richmond, Va., Tuesday night, Jan. 16.

You might wonder why I bother to explain my absence when so many other people in Richmond stayed away as I did — but, well, I guess I still love you Marian, and I just feel I ought to tell you why I'm crossing you off my list.

I know it won't matter to you that I cross you off my list because after all, I'm just a kid named Joe so far as you are concerned and I doubt seriously whether you ever knew I loved you in the first place.

Shining Hour Recalled

But I think you ought to know and I'm going to tell you Marian in the only way that a little guy like me has to communicate with big people like you.

I fell in love with you one Easter Sunday in Washington, D.C., in a crowd of 100,000 people.

It was your shining hour — the day your star took its place alongside of others in the heavens, and it was a day I shall never forget.

DAR Made Many Mad

It was at the Lincoln Memorial there on the Tidal Basin in Washington. You were singing there be-

cause a bunch of wrinkled old women in the Daughters of the American Revolution wouldn't let you sing in Constitution Hall because you were born a colored person as I was.

I remember how the stage was set for you. Big people and little people got mad at the DAR and everybody worked like Trojans in whatever way they could to give you an opportunity to sing.

Some people broke business engagements, others broke off friendship with lifelong friends, some DAR members quit the organization, and some little people laid their jobs on the line and dared to line up behind you. I was one of that crowd.

How Could You, Marian?

How could you do it, Marian? How could you let us down like that? Have you become so great that you can't remember the little guys out here in the street who helped to make you great?

Don't you know that Sol Hurok isn't the man who made you great? The greatest day in your life, Marian, was not the day that Toscanini said your voice was one "heard once in a thousand years."

No, your greatest day — the day you were really made was the day you stood there before the Lincoln Memorial in Washington and asked God to "Let freedom ring from every mountain side."

People Boycott Concert

How could you forget, Marian, Or weren't you singing of Richmond when you sang that great day?

The people down here thought you were singing of Richmond too. I wish you could have sat with me in the lobby of Slaughter's Hotel on the day of the concert.

The tickets were on sale there and they wanted to hear you sing for the signs said you would not be back this way again this year.

But they didn't buy the tickets Marian. They said "If she doesn't think enough of me to join me in this fight for both of us I don't want to hear her sing."

They Remembered Washington
They knew they were lying to themselves, Marian. They knew they wanted to hear you sing. But they were still carrying the banner which you yourself had raised so high back there years ago in Washington.

You didn't lose any money because we stayed away Marian.

And even if you and Mr. Hurok had lost a few dollars because we stayed away, I doubt if you would have missed it very much for the

years have been good to both of you.

But as I left Richmond and went

on to Norfolk, I was thinking of the times when a dollar did mean something to you, and when the goodwill of these little people down here in Richmond and all around the country meant bread and butter to you.

Norfolk Recalls Aid

And when I arrived at Norfolk they were talking about you down here.

And ironically enough, Marian, one of the first persons I met was a woman who recalled that years ago, her church, the First Baptist Church of Norfolk, had sponsored a concert there which featured you when you were just a struggling young artist.

In the end, the little people and the big people who got together won out over the bigots. Because their cause was just and God was on our side. And you got a chance to sing without regard to your race or color.

Angels Sang for Her

Even the cherry blossoms will never forget how you rose to the occasion in Washington. You didn't sing — you simply opened your mouth and the angels sang for you.

I remember how one of the big men on our side got up and introduced you. He said: "In this great auditorium beneath the skies, all of us are free!"

And I remember your master stroke — your choice of your first song — "My Country 'Tis of Thee, Sweet Land of Liberty — of Thee I Sing!"

It was great Marian. We all got the meaning — we knew what you were singing about. And we loved you for it.

Great Hope Betrayed

And I, like the other 100,000 people there, prayed that you'd never have to sing in any auditorium where all of us weren't free.

The years have kissed you lightly since that great day in Washington, Marian, and you have gone on to justify the acclaim which that great multitude gave you.

Singer Lost Something

But somewhere in those years you have lost something.

I don't know what it is that you've lost. It's not your great voice. The angels still sing for you whenever you open your mouth. But that heavenly accord just isn't there anymore, Marian.

When you came to Richmond to sing on Jan. 16, once again the little people and the big people got together with God on their side and decided that your voice should never be bottled up in a jim-crow auditorium.

Let Down the People

Once again they broke with their friends to line up behind the prin-

You see what I mean, Marian. That's why I'm crossing you off my list. Putting you down even though I still love you. And I just thought you ought to know!

Voice of Freedom
And you know what she said to me, Marian? She said: "I never thought Marian Anderson would do anything like that. We tried to help her along when she was just starting. I remember very well when she came here. We paid her \$20 for her appearance. That might not seem much but times were a lot different then both for us and Marian Anderson."
And then you let them down. Down the fact that they were willing to risk everything and fight you turned your back on them and allowed the bigots to bottle up Freedom's greatest voice in a segregated auditorium.

Singer Is Guest Soloist

Marian Anderson Returns To Air On Telephone Hour

NEW YORK — Marian Anderson, celebrated contralto, will return as guest soloist on the "Telephone Hour" Monday, Feb. 5. Miss Anderson will be accompanied by the Bell Symphonic Orchestra directed by Donald Voorhees.

Listeners have come to expect Miss Anderson to offer spirituals from her vast repertoire of folk music. And on this program she will sing the little-known "He's Got de Whole World In His Hands," as arranged by Forrest, and "Ev'ry Time I Feel de Spirit," as arranged by Brown.

For her operatic aria, Miss Anderson has chosen the dramatic "O Don Fatale" from Verdi's opera, "Don Carlos." Tchaikovsky's hauntingly lovely lyric, "None but the Lonely Heart," will complete her portion of the program.

Voorhees will direct the orchestra in the "Farandole" from Bizet's "L'Arlésienne Suite No. 2," "Liebesfreud" by Kreisler and excerpts from Glazounov's "Raymonda" ballet.

Marian Anderson Returns To Telephone Hour

NEW YORK — (ANP) — Marian Anderson, celebrated contralto, will return as guest soloist on the Telephone Hour Monday, February 5, over NBC at 9 P. M., eastern standard time. Miss Anderson will be accompanied by the Bell Symphonic orchestra directed by Donald Voorhees.

Among the songs she will sing will be the little-known "He's Got de Whole World in His Hands," as arranged by Forrest, and "Ev'ry Time I Feel de Spirit," as arranged by Brown.

For her operatic aria, Miss Anderson has chosen the dramatic "O Don Fatale" from Verdi's opera, "Don Carlos." Tchaikovsky's hauntingly lovely lyric, "None but the Lonely Heart," will complete her portion of the program.

Marian's TV Debut Set For December 23

NEW YORK — Marian Anderson, contralto, has finally subscribed to the TV bug.

The famed concert singer will make her television debut on Dec. 23, when she appears on Ed Sullivan's "Talk of the Town."

NAACP Fails To Block Journal and Guide Concert Segregation

RICHMOND — Despite a strongly worded protest by the Richmond Branch of the National Association for the Advancement of Colored People, the proposed concert of Miss Marian Anderson at the city-operated Mosque Auditorium was scheduled to be conducted under segregated conditions as originally planned.

Dr. J. M. Tinsley, president of the branch, told the Journal and Guide early this week that present plans of his organization call for action beyond the sending of copies of the resolution condemning the segregation to city officials, Miss Anderson and her management, and urging people not to attend the concert.

"Although we have talked with Irving Feld, of Washington, D.C., sponsor of the concert," said Dr. Tinsley, "nothing developed to indicate that there would be any change in plans for the concert."

DR. TINSLEY said further that Mr. Feld had assured him that neither Miss Anderson nor her management would sanction an appearance in Washington or a similarly situated city under segregated conditions, that they had merely followed the dictates of state law in scheduling the concert proposed for Tuesday night.

No answer, he said, had been received from Miss Anderson following the request of the branch that she not appear before the segregated audience.

"In fact," he added, "I doubt seriously that Miss Anderson has even had opportunity to see the resolution, since a phone call to her home brought the response from her husband that she was 'on tour' and that he did not know just where she might be reached."

DR. TINSLEY also disavowed any intention on the part of his organization to picket the concert.

"We have simply appealed to the people through the press, radio and from the pulpits of the churches not to attend the con-

cert if it is held under segregated conditions and we received assurances from many persons who had already purchased tickets that they would turn them in."

In view of a statement credited to Feld that the best seats in the auditorium were set aside for Negro patrons, Dr. Tinsley said,

"In that case the white patrons were the ones discriminated against, and the NAACP is unalterably opposed to discrimination in any form."

Marian Anderson Sings In R'hmond

RICHMOND, Va.—(ANP)—Marian Anderson, recognized by the music world as probably the world's greatest contralto, last week thrilled a sold-out, reverent audience with her recital at the Mosque.

More whites than Negroes attended the recital despite the fact that Negroes were allotted space in the better sections of the auditorium. Cause for the shortage of Negroes probably was the anti-concert campaign led by the N. A. A. C. P.

Miss Anderson so far has refused to comment on the boycott of her concert, as advocated by the Richmond chapter of the NAACP. The Richmond Negro Baptist Ministerial Union and the Virginia State Conference of Youth Councils and College chapters of the NAACP.

These organizations announced the boycott because it was sung before a Jimcrow audience. They decided on their action although the promoters of this program set aside the best seats in the auditorium for the colored people.

White persons sat in the side sections while the middle area reserved for Negroes was comparatively empty.

As usual, Miss Anderson gave a very excellent concert, winning the plaudits of the city's musical critics and gaining the approval of her audiences.

Marian Anderson Voted Second Smartest Woman in America

NEW YORK—Marian Anderson, world-famous contralto, was named second "Smartest Woman in America for 1950" this week in the "Book of Knowledge's" annual poll to find the twelve-top brainy women.

Miss Anderson, making her debut on the list, was headed only by Eleanor Roosevelt, former First Lady and now active in the United Nations.

Also on the poll voted by parents in a nation-wide survey were Actress Helen Hayes, War Correspondent Malguerite Higgins, Writer and Sociologist H. C. Miller, Sister Elizabeth Kenny, Physicist Florence Hearn, Sabin and Senator Margaret Chase Smith.

Miss Anderson is the cover feature of The Courier Magazine this week.

M-G-M has a production project underway on which it's using the working title "The Negro Story" during preparation.

Film, it's reported, will be based on leading Negro personalities in all walks of life such as Dr. Bunche, Dr. Carver, Sugar Ray Robinson, Marian Anderson, Crispus Attucks and others.

Pinx's gift to Janet Leigh on completion of "Strictly Dishonorable" was a silver dresser set with comb, engraved "To Janet—With Strictly Honorable Intentions." Mary Martin didn't get that... Frank Tilyou, whose family was most of Coney Island, just opened one of the biggest dude ranches in the world, "The Flying T" near Phoenix.

Here's a switch: producer Stanley Rubin, cameraman Jimmy Wong Howe and editor Paul Weatherwax are rehearsing "Behave Yourself" at RKO without actors, in order to help break in writer George Beck as a director. The aforementioned are playing all roles until the principals are available.



MARIAN ANDERSON

Outstanding among the Da miers is the smaller version of U



"Marian Anderson," by Nicolaus Koni, at the Milch Gallery.

famous "Les Curieux d'Estampes" and two powerfully shadowy and sketchy examples—the "Sortie de Theatre" (reproduced) and the "Heads of Two Clowns" with its mysterious drama.

Marian Anderson Sings In Panama

PANAMA CITY.—(ANP)—As was expected, Miss Marian Anderson thrilled a crowded Central Theatre (capacity 1700) with songs of the great masters and Negro spirituals in her first appearance in Panama.

Last Tuesday night she was starred in a recital sponsored by West- term in Panama, as President Al- ciblaides and his cabinet. Pan- Canal governor F. R. New- comer, the American Embassy staff and the diplomatic corps paid her due honor.

Whites and Negroes sat together together to hear the lady who was theated as regally as the queen from her landing from Medellin, Co- lumbia. Miss Anderson had been on a Latin American-Caribbean tour, winding up her current itinerary in Panama.

When she arrived here, Miss An- derson was met at the airport by representatives of Panama's wo- men's groups who showered her with flowers and presents. Westernman Concerts were represented by Mrs. Undine Smith Rely, Mrs. Linda Samuels and Miss Vic Rampic.

Later, she graciously gave a press conference in the Hotel "El Pana- ma" where she registered, when the press of the land, and foreign press services includes Associated Negro Press and the Courier were privileg- ed to interview her.

Miss Anderson noted that United States Negroes do not know much about Panama "I do wish that more of them would come here to know more about this wonderful country," she said.

Mrs. Sara Cahier, 76, Famed Contralto, Dies

was - 20 years
mon. 4-16-31
new

Operatic Star Subsequently Taught Marian Anderson, Lauritz Melchior

Special to World-Telegram and Sun.

MANHATTAN BEACH, Calif., April 16. — Mrs. Sara Cahier, 76, internationally known operatic contralto, in later years the teacher of Marian Anderson and Lauritz Melchior, died in a nursing home here yesterday.

She had lived here with a sister since ~~reaching~~ 10 years ago.

It was in Europe that Mrs. Cahier, a native of Nashville, Tenn., won her greatest acclaim. After studying in Paris under Jean de Reszke and in Berlin under Gustav Mahler, she made her debut in 1904 in Nice.

In the following years she made regular appearances in leading contralto roles in Vienna and Munich under the direction of such conductors as Edvard Grieg, Richard Strauss and Mr. Mahler.

She first appeared at the Metropolitan Opera in New York City in 1912, as Azucena in "Il Trovatore."

Though her fame was always greater in Europe, she made frequent concert tours on both sides of the Atlantic in the 1920s.

For a time, after retiring from the operatic and concert stage, she taught voice at the State Academy in Vienna. Later she gave lessons at the Curtis Institute of Music in Philadelphia and privately in New York.

Lauritz Melchior, one of her former pupils, gave Mrs. Cahier credit for discovering his tenor voice. Before being taught by her he had sung baritone.

Born Sara Jane Layton Walker, she spent her early years in Indianapolis, where she was first married to Morris Black. In 1905 she married a Swedish masseur, Charles Cahier, from whom she was separated. She leaves her sister, Mrs. Percy Hammond.

On the Aisle

Marian Anderson's Voice Has Changed But Not Her Drawing Power

BY CLAUDIA CASSIDY

[Reprinted from yesterday's late editions]

REMEMBER, not so long ago, when many a popular artist could barely get himself on the stage, so packed it was with his admirers? That sort of audience vanished with the boom, so no preparation had been made to accommodate the new crowd that turned out Sunday afternoon to hear Marian Anderson sing her first recital of the season in Orchestra hall. The management may have some chairs handy just in case history repeats itself April 8, when she returns.

There is no use pretending Miss Anderson's voice is what it was, a

fact even more disconcerting when she looks younger and handsomer than ever, this time in the most striking of recital costumes, superbly cut black satin. But it seemed to me that after she warmed up [the

first group was seriously interrupted by latecomers] and before she tired, she was singing better than in several seasons. The best of it was what the best of Anderson always is, unforgettable.

The once incomparably rich low voice is ravaged, but the upper range is more securely extended, and she was most remarkable in the somewhat paradoxical realms of shadows, of bravura, and of what amounted in the veiled flutterings of the Mozart to shadowy bravura. The closest she came to the old, almost mesmerizing grip on imagination was in the haunted half world of "Der Doppelgänger," to my taste the peak of the recital, though "Der Erlkönig" might have won more votes. There was brilliant singing in virtuoso style for Donizetti's "O Mio Fanciullino," and distinguished singing scraps, and a suite from "The Marriage of Figaro." "Ch'io me scordi di te?" was a shadowed version of the sunshine of the original. Mozart wrote it for the original Susanna, Konkey's Ferry has been dropped

dubbed by Alfred Einstein "The only woman of whom Constanze would really have had a right to be jealous."

There were long delays in the recital, even for taking up a collection after intermission, and by the time the ballad group arrived Miss Anderson's voice had tired and was sagging from the pitch. The spirituals lacked the old beauty, but not the sincerity. It's odd, tho, that you can understand every word in her spirituals and almost no word of the ballads, even one as familiar as "Barbara Allen."

Orchestra Bulletin

The Chicago Symphony orchestra sends a batch of notes on coming programs, with the notable addition of Sesare Siepi, basso, to the list of soloists. Bruno Walter will have for the Mozart Requiem March 29 and 30. Mr. Siepi came from Italy this season to replace Boris Christoff, shut out by visa complications. At the concerts of Feb. 1 and 2 the German baritone, Hans Hotter, will sing Hans Sachs' monolog and Wotan's "Farewell." When Ellen Ballon appears under Ernest Ansermet's direction Feb. 15 and 16 she will introduce the Villa-Lobos Piano Concerto. Two programs have been altered in order to honor John Alden Carpenter's 75th birthday. "Sky-scrapers" and a suite from "The Birthday of the Infanta" will be played Feb. 27, while "Sky-scrapers" will be repeated March 1 and 2. George Antheil's "McKonkey's Ferry" has been dropped

from the April 3 concert, giving way to Mendelssohn. The programs of April 5 and 6 and April 12 and 13 have been transposed because Blanche Thebom and Richard Tucker must be in Boston with the Metropolitan Opera April 13. They are billed for Mahler's "The Song of the Earth."

Empty Seats

Defender
Greet Her
But 4-27-51
In Richmond
Chapman

BULLETIN

RICHMOND, Va. — The Richmond Chapter of the NAACP will boycott a Jim Crow appearance of Duke Ellington and his orchestra at the Mosque January 28. In announcing the boycott, President J. M. Tinsley said the boycott is not aimed at the performer, but against all types of segregation.

RICHMOND, Va. — Negroes in Richmond proved to Marian Anderson that she is "on the spot" last week when they effectively carried out a boycott against a Jim Crow concert in the Mosque.

As reported in last week's *Defender*, the celebrated contralto must take a stand against segregated audiences, or face such boycotts whenever her sponsors allot certain seats for Negroes and others for whites.

About 1,500 persons showed up for the Mosque recital, but the choice center aisle seats were ominously empty. These were the sections "reserved for Negroes." The auditorium seats about 4,300.

The local branch of the NAACP and various church groups staged the boycott. Dr. J. M. Tinsley, NAACP president, explained that regardless of the fact that the best seats were set aside for Negroes, the concert was rendered under a pattern of segregation.

Miss Anderson turned down a request that she refuse to sing to a Jim Crow house.

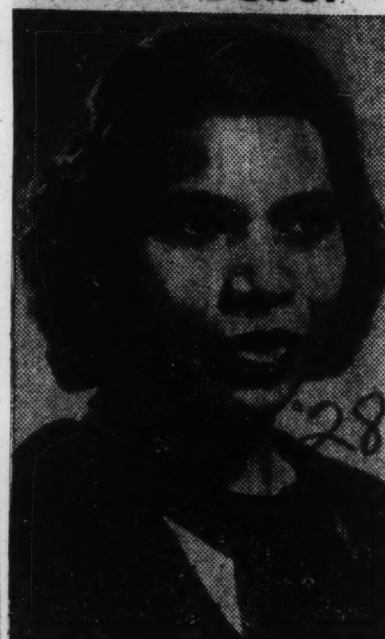
The critics of both daily newspapers here had words of praise for Miss Anderson, but both called attention to the scant audience.

Helen deMotte, the News Leader critic, wrote:

"It is ironical that so great an artist and so great a personality in the artistic world, who fills halls seating 10,000 elsewhere, should face such a situation in Richmond. One wonders how anything or any people can be advanced in this manner."

Virginia law requires racial segregation at all public gatherings.

In TV Debut



Marian Anderson, world-famous contralto, will make her television debut on Ed Sullivan's CBS-TV "Toast of the Town" Sunday, Dec. 23. Show is sponsored by the Lincoln-Mercury Dealers.

Long-Awaited Event on Ed Sullivan's 'Toast of the Town'

Marian Anderson TV Debut Dec. 23

NEW YORK—The long-awaited television debut of famed contralto Marian Anderson has been announced for the Dec. 23 edition of Ed Sullivan's "Toast of the Town." *Cover P. 17 Sat. 12-15-61*

Miss Anderson, currently on her sixteenth consecutive American tour, will sing a spiritual and "Ave Maria" in her television premiere.

In the years since her first concert, Miss Anderson has been honored throughout the world. Winner of the \$10,000 Bok Award, the Spingarn Medal, three Honorary Doctorates of Music, and countless other honors, she is represented in mural in the Department of the Interior in Washington commemorating her Easter Sunday concert in 1939 before an audience of 75,000 at the Lincoln Memorial.

She has sung twice in the White House, the second time for the visiting King George and Queen Elizabeth of England. In 1949 she returned to Europe for the first time since 1938 and appeared before sold-out houses in eight countries. Last summer, she again appeared in Europe and also made a tour of South America.

It seems fitting that this important television first should be credited to Ed Sullivan whose efforts in behalf of all Negro entertainers have been great.

MARIAN ANDERSON SCHOLARSHIP FUND

Top Winner of 1950 Anderson Award

AMERICAN CONTRALTO

Marion Anderson Scholarship Fund Seeking Applicants

PHILADELPHIA — (ANP)—The Marian Anderson Scholarship fund announced this week that it is seeking applicants for scholarships for persons interested in voice training.

According to the fund, the applications should be mailed to the fund before May 31. Any person desiring information may write to the Marian Anderson Scholarship Fund, 762 S. Martin St., Philadelphia 46, Pa.

The Philadelphia office will carefully examine all applications sent there.

Trustees of this fund are Mrs. Ethel DePrest of Philadelphia; Judge Robert Delaney, New York, and A. L. Jackson, Chicago.



Miss Martha Z. Flowers, 25-year-old lyric soprano, of New York City, a Fisk University music graduate and winner of a scholarship from the Heckster Foundation to study at Juilliard Institute of Music, last week was

the recipient of a \$1,000 grant from the Marian Anderson Scholarship Fund. Three others were honored with lesser prizes. She is the daughter of the Rev. and Mrs. Thomas Flowers, of Winston-Salem, N.C.



Marian Anderson, who appears in recital at Carnegie Hall tonight, studies a large sheet of notes in her country home in Connecticut.

Music

Anderson at Her Best In Carnegie Recital

By ROBERT BAGAR.

The singing of Marian Anderson in Carnegie Hall last evening was of the kind that this artist does at her best. It was careful, well-planned, beautifully executed singing, yet not once did it give the impression of being studied or mannered.

Also, while we're about it, she did not use her strongest voice with the lavishness of former years. She was generous with it, but only when the phrase or the passage called for it. And so, together with well-known interpretative powers, a more varied vocal palette of colors, a musicianly attitude that was exemplary Miss Anderson did honor to Mozart, Schubert and Brahms, the composers of the first half of the evening.

Very enjoyable for me was her

rendering of the Mozart recitative and rondo "Ch'io me scardi di te." Everything fell into place, the accurately molded fragments following one upon the other and uniting into a marvelous string of Mozartean expression.

But here delivery of Schubert's "Der Doppelgaenger" provided, if anything, even more satisfaction. Here, the notion that this piece is exclusively a man's song had no standing whatever. For Miss Anderson's searching account of it was the denial proper to any such suggestion.

Brahms' "Wie Wandelten," a languorous, slow moving fragment of tender poetry, issued in a liquid, melting line

Four Singers Win Anderson Awards

PHILADELPHIA

Awards amounting to \$1,800 from the Marian Anderson Scholarship Fund were presented four youthful singers last Wednesday.

Recipients were Martha Z. Flowers, \$1,000, and Sara Mae Endich, \$300, both of New York City, Lois Ray, of Philadelphia, \$300, and Robert Riedel, Pittsburgh, \$200.

The fund, which was established

Ballads of Our Land

'Old Virginny' Author Was a Graduate of Howard

This is the fourth of a series on State songs by Sigmund Spaeth, celebrated musical authority and radio's famous "Tune Detector." Spaeth has written 21 books on music, ranging from "Barber Shop Ballads" to the scholarly "Guide to Great Orchestral Music."

Virginia is the only State, outside of Florida, Indiana, Kentucky, and Maryland, that has an official State song not actually written for that purpose, but adopted long after its permanence had been thoroughly established.

James A. Bland, the composer of "Carry Me Back to Old Virginny," shares with Stephen Foster and Paul Dresser the distinction of having created a song so perfectly fitted to the need as to be almost automatically accepted in due time. (James Ryder Randall deserves similar credit for the words of "Maryland, My Maryland," but owes much to the unknown creator of the familiar Tannenbaum tune.)

James A. Bland was a Negro minstrel of great musical and dramatic gifts, curiously handicapped in his profession by scholarly knowledge of the black color effected by better known white performers. He was born in Flushing, Long Island, but spent his early years in Washington and was graduated from Howard University.

A Hit in England

In spite of his outstanding talents as a composer, singer and actor, Bland was restricted to appearing with all-colored minstrel companies, first joining the Billy Kersands troupe and, later,

WTOP Show Features Trail of Lonesome Pine

Eddie Gallaher's Sundial program will feature "Trail of the Lonesome Pine" this morning at 8:15 in honor of Virginia.

Sprague's Georgia Minstrels and the famous Callender show, managed by the brothers Charles and Daniel Frohman. He enjoyed his greatest success in England, where he became a national institution, often giving individual programs,

featuring his original works. Like many another improvident entertainer of his day, Bland re-

turned to America practically penniless, spending the last years of his life in Washington and dying in Philadelphia at the age of 56 in May, 1911. It was not until April, 1940, that the Virginia Legislature officially adopted Bland's "Carry Me Back to Old Virginny" as the State song, and it was some time after that that his grave was discovered in an obscure Philadelphia cemetery and properly marked.

James Bland had other song hits to his credit in addition to his nostalgic masterpiece. Probably the best known are "In the Evening by the Moonlight" (still a favorite with barber shop quartets), "In the Morning" (often taken for a Negro spiritual) and "Oh, dem Golden Slippers."

Has Great Appeal

The appeal of "Carry Me Back to Old Virginny" is shared equally by words and music, the latter covering only an octave in range, easily sung and harmonized. Great singers often used the Bland song as an encore, with Alma Gluck chiefly responsible for its modern revival, in concert as well as on record. (Incidentally, John W. Wayland wrote a song called "Old

Virginia," and there's a familiar line about the "Blue Ridge Mountains of Virginia" in "The Trail of the Lonesome Pine," by Ballard MacDonald and Harry Carroll, 1913.

I have been informed that the West Virginia legislature in 1947 adopted "West Virginia, My Home Sweet Home" and "The West Virginia Hills" as official State songs. This brings to six the number of States having official songs.

"West Virginia, My Home Sweet Home" was written by Army Col. Julian G. Hearne, Jr., of 4170 S. 36th st., Arlington, Va. "The West Virginia Hills" was composed by Mrs. Ellen King and H. E. Engle. This song was written back in 1885 and it sounds a bit like "Rutger's Banks of the Old Raritan," with a chorus full of "echo" effects, characteristic of old-fashioned hymns.

(James H. Simon, president of the Simon Distributing Co., has offered a \$1000 prize to the au-

thor of a suitable stirring "home town" song for the District of Columbia.)

(THURSDAY—Spaeth discusses the Indiana State song and its author.)

New Road Will Honor Famed Negro Composer

By JOSEPH V. BAKER

The memory of James Bland, who wrote "Carry Me Back to Old Virginny," will be honored by civic and religious organizations here next Sunday as a part of a program rededicating Marion Memorial Park, the cemetery in Montgomery county in which Bland is buried. Sponsors of the project will formally open "James Bland Road," a thoroughfare reaching the entire length of the refurbished park.

Almost completely forgotten for 30 years, Bland's grave was discovered by members of the Lions Club of Virginia more than three years ago. At that time representatives of the organization visited the deserted cemetery plot and placed a memorial wreath on the grave of the Negro musician whose composition had become the official song of Virginia.

MEMORIAL SERVICE

Sunday's ceremonies also will include memorial services for the bishop of the African Methodist Episcopal Church who is buried in the cemetery and military honors for Negro soldiers of a number of wars. The reclaimed operation, which is headed by Hobson R. Reynolds and C. Perry White, is designed to create in the Merion site a "permanent memorial for distinguished Negro dead."

Bishop D. Ward Nichols, presiding prelate of the First District of the AME Church, will direct his church's memorial program for its dead, while Dr. E. Luther Cunningham, pastor of the St. Paul Baptist church, 10th and Wallace sts., will head a Baptist representation. Dr. E. W. Johnson, founder of the church of which Dr. Cunningham is pastor, is buried in the park.

W. C. HANDY TO ATTEND

Sponsors of the memorial ceremonies also have announced that W. C. Handy, composer of "St. Louis Blues," who was an intimate of James Bland, will head an impressive representation of musical figures who will attend the rites. This group will

include modern band leaders and singers now active on the Eastern Seaboard and a number of "retired" entertainers who have made use of Bland's composition over a number of years.

Handy, who is now more than 80, told supporters of the movement that he would "bring along his trumpet" in an effort to pay a personal tribute to Bland, whose compositions returned so small a monetary dividend that the composer died in almost abject poverty. His body, it is reported, was sent to its final grave in Merion Park only through the aid of a railroad executive who discovered the identity of the corpse.

SISTER MAY ATTEND

The composer's 85-year-old sister, who lives in New York, is expected to attend the opening of the road in her brother's honor. The newly opened park's sponsors said that while Bland's sister was in ill health, it was hoped that she would be able to shed some light on the early boyhood of the composer. It is this portion of his biography, according to musicians, which is almost totally lost.

Military honors for Negro dead of all wars will be under the direction of Marine Corps officers from Fort Mifflin. The services will include memorial firings for veterans of the Civil War, the Spanish-American conflict, in which Negro soldiers distinguished themselves with Theodore Roosevelt in a charge up San Juan Hill and the last two World Wars.

A Man with a 'Song in His Heart'

Memorial to Composer



Above is the grave of James A. Bland, composer of "Carry Me Back to Old Virginny" in Merion Cemetery, near Philadelphia. The Lions Clubs of Virginia

erected the monument after Virginia had adopted the song as its State Anthem. It was unmarked before that time since the burial May 6, 1911.

Early Minstrel Man Died in Poverty

Afro American
Author Wrote Favorites Like
Oct. 18-20-31
'Carry Me Back to Ol' Virginny'

By RALPH H. JONES

Philadelphia's squalid streets gave James A. Bland, "Carry Me Back to Old Virginny" composer, inspiration for his genius but they also provided the novel where he died.

Composer of at least 600 other songs, many of which never got credit for James Bland's amazing career and life has been highlighted in John Daly's biography "A Song in His Heart" just published.

It may have been Quince, Addison, Kater, Juniper or some other small street where Bland a young-

ter of six, heard an old itinerant banjoist strum a battered instrument.

It may have been in Hagan's Court or any other slum alley cluster of ace, deuce, trey three room houses off Shippen St. (now known as Bainbridge St.) where Euterpe, the muse of music, began her life-long wooing of the lad who was to become a European idol and patron of a State that partially ostracizes his people.

Had Tough Beginning

Little Bland brought trouble to himself when he fell in love with the banjo music that day estimated to be in the year 1860. He went home after unsuccessfully trying to buy a pawned banjo and made one.

He took the tuneless, poorly stringed contraption into the street after his juvenile efforts had produced a musical monstrosity. A neighborhood bully backed him into a corner, maybe on Kenilworth St. near South, took his prized creation and crushed it under his feet.

Jimmy tried to protect it and was punched unconscious for his efforts. Before his parents left Philadelphia for Washington, where his father got a civil service job, they bought him the banjo hanging in the pawn shop.

Came Back to Die

Day's book discloses how Jimmy Bland struggled through Howard University, how he became a minstrel; how a girl who loved, but never married him inspired the "Carry Me Back to Old Virginny" tune.

It tells how Bland wrote "Oh, Dem Golden Slippers" the tune that thousands of mummies in the New Year's Shooters' Parade up Broad St. sing and play each year.

It tells how Jimmy spent several fortunes being a dandy and matinee idol in Europe before he returned practically penniless to the same Philadelphia streets.

Philly Still Unkind

Philadelphia still dealt unkindly with Jimmy Bland. Their two minstrel shows, a form of entertainment he had helped popularize, refused to give him work. The only home he could find was in a ramshackle house at 1012 Wood St.

Music publishers all had curt "I'm sorry, we're not putting out those kind of tunes now."

James Bland died in the Wood St. house on May 6, 1911. Not one obituary notice of his passing appeared in any Philadelphia paper. Bland, the man who had made kings and queens weep with his plaintive melodies, slipped unnoticed into the yawning maw of eternity.

Carriage Cortege Unnoticed

Bustling Philadelphians hardly noticed the drab ashen-black horse-drawn funeral procession that carried Jimmy Bland's molting clay to Merion Cemetery to be dumped into an unmarked grave.

But Jimmy Bland's spirit wouldn't go in the grave. It hovered around until the Virginia Legislature and Governor made his song the official tune of that State.

It roamed restlessly until the conscience of a white newspaperman was whipped into a sense of shame that the life of such a great creator of folk tunes was covered by the dust of the years.

It stalked through the meetings of the Lions Clubs of Virginia until they raised funds, established the authentic final resting place and erected a fitting monument to the ounces of mortal ashes there reposing.

Phillyites Still Unmoved

But Philadelphians are still unmoved by the beautiful spot set aside in Merion Cemetery. They cast but fleeting glances to "James Bland, Oct. 22, 1854, May 6 1911. Colored Composer who wrote 'Carry Me Back To Old Virginny' and 600 other songs. Erected and dedicated by Lions Clubs of Virginia July 15, 1946" inscribed on the headstone.

But as long as tunes like "You Could Have Been True", "In The Evening by the Moonlight", "Dancing on De Kitchen Floor", "Gabriel's Band", "Oh! Lucinda", "Oh Dem Golden Slippers" and "The Old Fashioned Cottage" are played the spirit of Jimmy Bland will live.

John C. Winton Co., Philadelphia, published "A Song In His Heart". It sells for \$3.

Margaret Bonds Gives Brilliant Performance

By GRACE W. TOMPKINS
Defender Music Critic

"Home-coming" proved a most appropriate title for Margaret Bonds' concert Sunday afternoon at Berean Baptist church.

With the beautifully decorated church auditorium filled to overflowing with an audience composed of many lifelong friends and admirers, family friends who have watched Margaret's career develop and progress from child prodigy to artist of high rank, it is small wonder that Miss Bonds played with an ease and a warm communicativeness absent in last year's concerts.

Miss Bonds played a program varied enough to suit every taste. The Bach and Beethoven which opened the concert were technically sound and performed with occasional glimpses of the virtuosity that this pianist displayed in the early days of her musical career.

The rhythmical Sonata 1943 by Johanna Roepman which Miss Bonds premiered last season, Coleridge-Taylor, Loszt and a whimsical Spiritual arrangement of her own made up the second half of the program.

It is readily apparent that Miss Bonds is entering a new phase in her development and an important one. She no longer subordinates everything to technique. She is showing an emotional growth in her interpretations and a greater understanding of the communication of her medium.

The audience was an enthusiastic one and the artist was gracious. Following the program Miss Bonds met her friends in the lower auditorium where a reception had been arranged by Mrs Mable Johnson, chairman of the music committee of Berean choir.

CAROL BRICE



CAROL BRICE
... in New York concert

Carol Brice To Sing With Cosmo Symphony

NEW YORK—Carol Brice will make her only New York appearance this year at the fourth annual Evening with the Cosmopolitan Symphony, a program sponsored by the Grace Congregational Church of Harlem. Everett Lee will conduct the orchestra in this performance which will be held in the Great Hall of City College on Sunday, March 4.

Miss Brice, who has appeared with several nationally known symphony orchestras, has recently returned from a highly successful South American tour.

Mr. Lee has announced that members of the New York Philharmonic Orchestra have joined him in his planning of the program. Among the selections to be played by the Cosmopolitan Symphony will be "From the New World" by Dvorak; "Roumanian Rhapsody No. 1" by Enesco, and "El Amor Brujo" by De-

falla.

The Grace Congregational Church has found in presenting this program for the past three years that New York music lovers have looked forward to each new presentation.



To the Met?—

Miss Josephine Buck, young concert singer, has been auditioned by Boris Goldovsky of the Metropolitan Opera radio commentator. She may be the first Negro to sing a lead role with the famed opera company.

On the Aisle

Leonard de Paur's Infantry Chorus

Best Since Don Cossacks

BY CLAUDIA CASSIDY

THE BEST MALE CHORUS since the Don Cossacks marched on the music scene Sunday afternoon and took over the History and Enjoyment of Music audience in Orchestra hall. It was Leonard de Paur's Infantry chorus, 31 strong, also stalwart, a Negro group organized within the 372d infantry regiment at Fort Dix in 1942, now entertaining civilians as for the war years it sang for other men in uniform, often in unlikely places, some times six times a day.

Two weeks ago the chorus substituted for the Chicago Symphony orchestra's chamber group on television, and the sponsor sent word that it broke all reaction records to smithereens. This doesn't surprise me, now that I have heard them sing. They have voices, beautiful voices in a wide, rich range, they are expertly trained and brilliantly directed, they know words are important, and they cover a lot of ground in carefully chosen repertory. Mr. de Paur, who was an infantry captain, an associate conductor of the Hall Johnson choir, and choral conductor of "Four Saints in Three Acts" and "John Henry," knows how to make men sing so that other men, and women, listen.



Leonard de Paur

For one thing, tho he has remarkable basses and baritones, he has good tenors, too, and he uses no more than a touch of falsetto tenor, which is unusual discretion. He understands that supple equilibrium will do for a chorus what it does for the orchestra lucky enough to be blessed with a conductor who can establish it. He knows when an arrangement must be sold as is, as in his version of Frank Loesser's moving and beautiful ballad, "Roger Young," and when it can give Latin-American folk songs the entrancing background of exotic strings in the texture of a southern night.

Sometimes you hear a good chorus and wonder if the conductor has to let some of his sing-

ers turn soloist just to be polite. Not in this one. There are half a dozen voices worth their solo salt. Especially effective were the lyric tenor, who was a Gaucho almost in love, and the pungent baritone who roamed from the steamboat song, "No Bottom" to a 17th century Yiddish inquiry addressed in colloquial terms to a puzzling but unrejected Jehovah. Quite a chorus, this, not the least because it sings everything as if in its deepest heart it knew it to be true.

An undeveloped talent is like a rough diamond in that while you know it has potential value only expert cutting and polishing will tell how much. Margaret Lukaszewski, who sang a Fullerton hall recital Sunday night, has a soprano voice of unusual quality which hints of size, range, warmth and creaminess of lyrical line. The group of five Strauss songs I heard her sing suggested that she feels their exuberant vitality and their closeness to the remembering heart. But she does not yet know how to sing, so that what sometimes begins as authoritative slips off into the tentative, and a lovely sound thins to a quaver. I hope she knows a lapidary is as necessary to a beautiful voice as to other precious things called stones.

Notes

"Requiem" is now the name of the play William Faulkner has made from his "Requiem for a Nun," which will have Ruth Ford as Temple Drake, and Chicago seems likely to see it next February, in between an Ann Arbor or Madison, Wis., tryout, and a New York opening in March. . . . "Child of the Morning" had its Springfield, Mass., premiere Friday night and the critic of the

Springfield Union said it needs clarity approximating the strength of its idea—the invincibility of faith. . . . Henry Senber is quitting the theatrical publicity field to do public relations for the New York Telephone company.

She Scaled The Heights

In her selection as the first prize winner in the international singing competition last Tuesday at Geneva, Switzerland, Miss Mattiwilda Dobbs has brought honors to her family, to her city and to her race. When we consider the fact that she was subjected to review and judgment by some of the most discriminating music critics of the world and that she was thrown into competition with an array of the most promising voices of the present day, her achievement becomes all the more significant.

Miss Dobbs held her own in a series of eliminations which started September 24. Step by step, she passed the judges, whose decisions had to be unanimous, until the final day, when 80 other entrants vied for the coveted honors. Again she walked away with the coveted prize which has become the most cherished hope of present day musicians.

In this as in many other contests, Miss Dobbs reflected her true character of perseverance and determination as the price of solid achievement in whatever tasks she undertook. Since her graduation from Spelman college as Valedictorian of her class of 65, she has been winning new victories and scaling new heights. At Spelman she started off as a Home Economics major but her teachers saw in her the rich promise of a brilliant music career and persuaded her to switch majors. But she still maintains a lively interest in Home Economics and cooks and sews and makes her own clothes—including the gowns in which she sings.

In the Summer of 1946, Miss Dobbs studied at the University of Mexico. In 1948, she won the M. A. degree from Columbia University in Spanish. In 1947, she won the Marian Anderson Award. In 1948 she was awarded a scholarship to Mannes School of Music for study in Opera. She won a scholarship to Berkshire Festival, in Lennox, Mass. under the direction of the Boston Symphony Orchestra. And her greatest moment came when in 1950, she was declared winner of a \$3,000 John Hay Whitney Scholarship for a year's study in Europe, where she has been the toast of groups in Paris, Luxembourg, Amsterdam, and the Hague. Indeed, victory is her habit, and at the tender age of 26, Miss Dobbs faces a future which is destined to lead her straight into the Metropolitan Opera.

Mr. and Mrs. John Wesley Dobbs and other members of that distinguished Atlanta and American family, for that matter, may take pardonable pride in the achievement of this talented youth. And all of us join in extending congratulations to them and to Miss Dobbs.

Atlanta Soprano Wins in Geneva

Miss Mattiwilda Dobbs, 26-year-old Atlanta soprano, Tuesday captured one of two first prizes in the annual International Music Contest in Geneva, Switzerland.

Miss Dobbs, daughter of Mr. and Mrs. John Wesley Dobbs, 540 Houston St., N. E., sang the Mozart aria, "Ach, Ich Liebe."

The Atlanta stepped off a curbstone and sprained her ankle Monday en route home from an elimination contest.

Geneva music critics spoke glowingly of her and compared her with Marian Anderson. She won the Marian Anderson award in 1947. She began her singing here in the First Congregational Church and Spelman College.

Famed Hymn Writer and Family

28

1951



Thomas Dorsey

Thomas Dorsey, of Chicago, the famed hymn writer, who composed 'Precious Lord, Take My Hand' and 216 other gospel songs and 11 song books for chorus or choir, is shown here with his wife and their two children, Thomas M. and Doris M. A feature story on Mr. Dorsey's accomplishments appeared in the FRO issue. He also wrote the '77 Best Revival Songs,' a book

on improving music in the church and 4 new songs including 'Tell Jesus Everything,' 'This Man Jesus,' 'Lord, That's Good News,' and 'Just One Step.' Mr. Dorsey is president of the National Convention of Gospel Choir and Chrouses Inc., which meets April 17-20 at First Baptist Church in Huntington, W. Va., where the Rev. W. Temple Rich is pastor.

Todd Duncan To Sing at Howard U. 28

One of the autographed photographs in Todd Duncan's studio says, "To Todd Duncan, a great Porgy, and a grand fellow, with best wishes from his composer." It is signed, "George Gershwin."

Duncan is the great American singing star of Porgy and Bess, and winner of Billboard magazine's Donaldson Award.

Tonight Duncan returns to Howard University where he was teaching young students to sing back in 1935, when Gershwin asked him to take the role of Porgy in the first production of the great folk opera.

Duncan's Washington home has seen little of the baritone since those days. Concerts in Europe, North America, and the Latin American countries have kept him busy for seasons.

Tonight Duncan will sing a benefit recital for Howard University's senior class. It will be given in Rankin Chapel on the campus. Proceeds will be used to establish scholarships in music for outstanding students.

Courier Editorials

The Case of Duke Ellington

DUKE ELLINGTON is the foremost jazz composer and orchestra conductor in the world today, and as such he is internationally acclaimed.

His orchestra is undoubtedly one of the greatest aggregations of highly trained instrumentalists in existence.

Duke Ellington has always been socially minded and a supporter of Negro aims and endeavors.



"Why me?" Duke Ellington asks NAACP's Walter White, after NAACP boycott of Ellington's concert in Richmond.

On Jan. 21, Mr. Ellington and his orchestra gave a highly successful benefit concert in New York's Metropolitan Opera House which put \$14,000 into the coffers of the National Association for the Advancement of Colored People, which certainly needs it.

Like everybody else, Duke Ellington has to live in order to continue his artistic endeavors which indirectly benefit all of us; and in order to live he has to have work: that is to say, engagements.

Duke Ellington had an engagement in Richmond, Va., last week but he had to

postpone it because of a threatened boycott by the Richmond Branch of the National Association for the Advancement of Colored People.

On Jan. 16, a recital by the renowned Marian Anderson, world's greatest singer and a credit and inspiration to all Negroes, was boycotted by the same group.

Commented Duke Ellington: "Why do they wait until two Negro artists, such as Marian Anderson and myself, make large financial commitments for engage-

ments and then start such activities? It's a shame!"

We think that most reasonable persons will agree with him, especially when the reported reason for the boycott is considered.

Dr. J. M. Tinsley, president of the Richmond NAACP, explains that "It is just a part of our campaign, begun this year, to get the segregation law of Virginia repealed. It is too bad that such fine artists as Marian Anderson and Duke Ellington must suffer."

It certainly is too bad that these artists should suffer by such an ill-considered stratagem.

The desire for repeal of Virginia's (or any other state's) segregation is certainly laudable, and sound efforts to bring this about must be highly commended, but we doubt that this is the way to do it.

Certainly the Richmond NAACP is no nearer its goal than it was before it boycotted the recitals of these artists who were not even born when the Virginia segregation law was passed.

If this strategy is sensible (which we doubt), why does not the Richmond NAACP boycott everything that is racially segregated in that community, such as schools, railroads, surface transportation and other facilities, and throw picket lines around all hotels, restaurants and other places from which Negroes are barred be-

cause of the segregation law?

This would not only be more logical, but it would attract far more attention to the campaign against the segregation law than depriving Negro artists of their livelihood, especially those who have helped the NAACP.

One wonders whether all artists are to be boycotted, or whether Negro artists are to be the sole victims.

We believe that most of the outstanding white individuals and organizations in Virginia and other parts of the South today regard the segregation laws as an unnecessary nuisance, whatever their forefathers might have thought, and that their support could be enlisted in a state-wide campaign for repeal.

A really intelligent and skillful campaign of publicity and lobbying, armed with such support, might well prove successful.

This is more than can be said of the present ill-advised methods which only penalize certain prominent Negro artists.

All-American Jazz Men Named by Duke

NEW YORK — This month's Coronet magazine features an article by Duke Ellington in which he selects his nominations for all-time greats in the field of music. The Duke's "All-American" selections were revealed in an interview for the magazine.

Among Ellington's nominees is Oscar Pettiford about whom he states, "His cello is mellow but on bass he's still an ace," when referring to the fact that Pettiford has switched recently to the cello.

Johnny Hodges on alto and Coleman Hawkins on tenor are Ellington's "All-American" saxophone players. He also picked Benny Goodman for clarinet, Louis Armstrong for trumpet and Bing Crosby for male vocalist. However, in other fields Ellington found it difficult to make a choice. The result of this dilemma is a tie between Tommy Dorsey and Lawrence Brown for trombonists, between Sarah Vaughn, Ella Fitzgerald and Lena Horne for girl vocalists, and between Red Norvo and Lionel Hampton in the vibe department.

The Duke finds Art Tatum his

favorite all-time pianist, Gene Krupa his pet drummer and Django Reinhardt appears on Ellington's list as the greatest guitarist.

It is estimated that the article will be read by ten million readers and will be the source of many pro and con opinions from musicians and fans alike.

Duke, Mills Association

Re-newed After 10 Years

HOLLYWOOD—Duke Ellington, orchestra leader and composer, has announced his re-association with Irving Mills, music publisher, as his personal manager, which started in 1927, when Duke opened at the Cotton Club in New York's Harlem, and was interrupted 10 years ago, according to Mills.

At the Cotton Club, Duke and his orchestra, developed a distinguished Park Ave. and Broadway clientele and created a new vogue for American dance music.

Accompanied Chevalier

When Maurice Chevalier made his first appearance on an American stage at the Fulton Theatre, New York, he chose Ellington and his orchestra to share the billing, accompany him, and occupy the stage alone during the first half of the concert.

Ellington entered his 14th year of concertizing last January when he played a benefit concert for the NAACP at New York's Metropolitan Opera House.

Tradition-Shattering

It was, as critics noted, "a tradition-shattering triumph," Ellington's being the first organized jazz orchestra ever to play the Met.

The Duke's regular Carnegie Hall concerts have, of course, been widely recognized as a top musical event of the year.

A Prolific Composer

Beginning with "Mood Indigo," Ellington has been a prolific and at the same time an extraordinary-

ly original composer. Others of his hit tunes such as "Solitude," "Sophisticated Lady," "I've Got It Bad (and that Ain't Good)," "Caravan," "In a Sentimental Mood," and "I Let a Song Go Out of My Heart" are among his better-known compositions.

Mills, in reuniting professionally with Ellington, intends to enlarge and enhance the present Ellington orchestra and project him in television, on expanded radio night club, stage and movie appearances. The Duke is currently playing a Los Angeles engagement at the Oasis Club.

Duke Ellington Added As Music Festival Star

"Voices of Tomorrow" Entry Blank and List of Arias on Page 26

Duke Ellington and his famous orchestra, whose brilliant and unorthodox rendition of modern American music has won acclaim in both night clubs and concert halls here and in Europe, will provide one of the high spots of the seventh annual Philadelphia Music Festival on June 15 at Municipal Stadium, it was announced yesterday.

The appearance of the artistically splendid "Duke of Hot" and his inimitable aggregation of trumpets, trombones, reeds and piano, was announced by the Philadelphia Inquirer Charities, Inc., sponsor of the fete, as a musical treat of the first order on a program studded with top-flight performers.



DUKE ELLINGTON

Johnny Otis, Little Esther Hit Bigtime—Win 'Oscars'



Johnny Otis, bandleader, and Little Esther, juvenile songstress, were awarded "Oscars" last week while playing Harlem's Apollo Theatre by Cash Box music and juke box mag, for their outstanding performances. Left to right Otis, Lee Magrid and Sid Parnes

of Savoy Records who made the presentation, and Frank Schieffman, head of the Apollo, who introduced the donors and the recipients.

W. C. Handy Feted on 78th Birthday

By JAMES L. HICKS

NEW YORK, — The theatrical world stopped singing the blues last Friday night and came up to the Waldorf-Astoria Hotel to sing "Happy Birthday" to W. C. Handy — the man who made the blues famous.

More than 150 persons representing a cross section of life crowded into the Jade Room of the famous hostelry to watch the Actors' Guild pay homage to the composer of the "St. Louis Blues" on his 78th birthday, and hear hundreds of telegrams read from stars and starlets who were not able to attend because of their tradition that "the show must go on."

The A.G. honored Mr. Handy by presenting him with a plaque commemorating his 78th birthday and expressing appreciation for his contributions to the world of music. The plaque, which was presented by bandleader Noble Sissle, president of the Guild stated:

78th Anniversary

"To William Christopher Handy, commemorating the 78th anniversary of his birth and in appreciation for his contribution to the world of music." It was dated November 16, 1951 and bore the signature of Mr. Sissle and Mrs. Edith Wilson, secretary of the Guild and former star of "Shuffle Along" and Lew Leslie's famed "Blackbirds."

The procession of stars honoring Mr. Handy was led by Tallulah Bankhead, star of radio, television, stage and screen. Miss Bankhead, whose father, the former Speaker of the House of Representatives from Alabama, said there were two people whom she did not mind playing second fiddle to: "My father and W. C. Handy."

She then extolled Mr. Handy as the man in the forefront of creating "the only original creative art to come out of America which in the future will be like Beethoven." She said this American creation was "jazz" and that colored people like Mr. Handy had taken the lead in presenting it to the world.

Juanita Hall, star of the play "South Pacific," then took the rostrum to read a few of the telegrams sent to Mr. Handy from all over the world.

A testimonial dinner to W. C. Handy was held last week at the Waldorf-Astoria Hotel, NYC, on his 78th birthday. Among the guests greeting the composer were: Left to right, Juanita Hall, Leigh Shipper, Mr. Handy, and Otto Harbach.

W. C. HANDY HONORED

Composer of 'St. Louis Blues' Tendered Birthday Dinner

William C. Handy, composer of "St. Louis Blues," was tendered a dinner last night at the Waldorf-Astoria Hotel on the occasion of his seventy-eighth birthday. Among the 150 guests were many prominent persons of the theatre and music.

The celebration was highlighted by the presentation of a plaque to Mr. Handy by the Negro Actors' Guild in appreciation of his contribution to the world of music. The occasion also formally started the W. C. Handy Foundation for the Blind, Inc., an organization that will conduct a program of rehabilitation, social service and medical aid among needy Negro blind.

Mr. Handy, who entered the ballroom to the strains of "St. Louis Blues," received a warm tribute from Gene Buck, former president of the American Society of Composers, Authors and Publishers. James Stuter presided at the dinner.

Tin Pan Alley fetes Composer of 'Blues'

NEW YORK, Nov. 17—(AP)—Tin Pan Alley gave a big birthday party Friday night for W. C. Handy, 78-year-old Negro composer of the "St. Louis Blues."

But the affair, held in the Waldorf-Astoria Hotel, meant even more to Handy, almost totally blind from the effects of the eye disease, glaucoma.

It marked the launching of the W. C. Handy Foundation for the Blind, Inc., a nationwide organization with a problem of rehabilitation, social service and medical aid among needy Negro blind.

Composer Honored by Show World



W. C. Handy Launches Foundation for Blind

By the Associated Press

NEW YORK, Nov. 17.—Tin Pan Alley gave a big birthday party last night for W. C. Handy, 78-year-old Negro composer of the "St. Louis Blues."

But the affair, held in the Waldorf-Astoria Hotel, meant even more to Mr. Handy, almost totally blind from the effects of the eye disease, glaucoma.

It marked the launching of the W. C. Handy Foundation for the Blind, Inc., a nationwide organization with a problem of rehabilitation, social service and medical aid among needy Negro blind.

TRANSITION

Newsweek p. 68
Birthday: W. C. HANDY, composer of the "St. Louis Blues" celebrated his 78th, Nov. 16, at a dinner in his honor at the Waldorf-Astoria in New York. The occasion also marked the launching of the W. C. Handy Foundation for the [Negro] Blind. (Handy himself has been almost sightless for ten years.)

►FRANKLIN PIERCE ADAMS (F.P.A.), former newspaper columnist ("The Conning Tower") and a star of Information Please, was guest of honor at a "Pipe Night" at The Players in New York, Nov. 18, three days after his 70th birthday.

W.C. Handy Set To Enjoy Gala 78th Birthday

Dinner Tonight to Honor 'St. Louis Blues' Writer. Nearly Blind but Active

By Gordon Allison

W. C. Handy, the man who wrote "St. Louis Blues," is seventy-eight years old today. Admiring friends and associates will give a birthday dinner for him tonight in the Jade Room of the Waldorf-Astoria.

But if admiring friends want Mr. Handy to play the haunting, muted music of "St. Louis Blues" for them—and it's seldom he can get away from a gathering without doing so—they'll have to provide a horn. His instrument, a gold-plated trumpet which he acquired in 1928, was stolen from his car on Oct. 21.

Mr. Handy intended to use the horn that night to play "They That Sow in Tears Shall Reap in Joy," an anthem and one of his newest compositions, at a Knights Templar service in the Church of the Master, 86 Morningside Ave. He was obliged, instead, to sing the anthem.

"Brethren Most Kind"

"The brethren were most kind," Mr. Handy chuckled. "They said I sang well."

Tonight's birthday dinner in the Waldorf will, in addition to honoring Mr. Handy, serve to introduce to the public the W. C. Handy Foundation for the Blind, Inc., a new nation-wide organization which will give special attention to the Negro blind. A victim of glaucoma, Mr. Handy has been almost totally without sight for more than a decade.

Sitting yesterday at his desk in his music publishing offices at 1650 Broadway, in the geographical center of Tin Pan Alley, Mr. Handy recited the preamble from the chartering papers of the organization to which he has given his name, time and efforts for the last two years:

"Forty-two years ago for a political campaign, I wrote a song that appealed generally to my own people—'Memphis Blues.' The music was Negroid but it caught the fancy of the South and later inspired 'St. Louis Blues.' Negroid music became part of American life and as a result influenced the music of the world. This is the picture I have in my mind for the W. C. Handy Foundation—that

what it does for my own people may add to the sum of all work for the blind and ultimately benefit all humanity."

Tune for Crump Campaign

"Memphis Blues" was written in 1909 and was played by Mr. Handy's band as a campaign tune for E. H. Crump who was running for Mayor of Memphis. It became a blues classic along with "Beale Street Blues" and "St. Louis Blues." Mr. Handy has been called "Father of the Blues" and while he has never made claim to the title, he has had a major share in establishing the blues as a musical art form.

Mr. Handy, a soft-spoken, gentle man of dignified bearing, leads an active life despite advanced years and the handicap of blindness. He commutes daily from his home in Tuckahoe to his office where with his brother, C. E. Handy, who is also suffering from an eye disorder, he tends to his music publishing business.

Handy, 78, Honored On Birthday

Handwritten: Dat. 11-24-51

NEW YORK—A testimonial dinner honoring W. C. Handy on his 78th birthday last week drew a record crowd of notables to the Jade Room of the Waldorf-Astoria hotel to pay tribute to the "Father of the Blues," who has been blind for the past 10 years.

Handy was presented with a plaque by the Negro Actors' Guild and an honorary membership in the Westchester Fellowship Association of the Blind.

Actress Talullah Bankhead told Handy that the only original created talent to come out of America is the jazz that Handy, Armstrong, and others gave the world. "If you never blow another note," she said, "you will always live in our hearts."

Gene Buck, president of the American Society of Composers, Authors and Publishers, said that in his 26 years in this office, Handy had never refused to go anywhere for a benefit. Buck said that he knew what it was like to be in darkness, because he was blind for a year.

Judge Myles Paige, president of the Handy Foundation for the Blind, told of its purpose and

said that the organization hopes to honor Handy annually as long as he lives.

In his speech, Handy told the moving story of his life and how his father wanted him to follow in the footsteps of a distant relative, Bishop Handy of Wilberforce.

The aged composer described his struggles within himself to decide between teaching and composing jazz. He said his travels had taken him to many Negro schools and colleges throughout the country, but that he had never been to Wilberforce. Wistfully he said, "Even if I should go now, I could not see it."

The list of other speakers and guests included Ada Pruitt of the National Foundation for the Blind, Noble Sissle, Dr. Ralph Bunche, Edith Wilson, Arthur Spingarn, Anna Arnold Hedgeman, Juanita Hall, L. Wolfe Gilbert, Mr. and Mrs. Lazarks Aaronson, S. A. Ratliffe, Rose Tillman Riley, Mrs. Mattie Handy Robinson, sister to the honoree; the Most Rev. Stephen Donahue, Tom Fletcher, Samuel Hamburger, Judge William Hueston, J. Rosamond Johnson, Mr. and Mrs. Eugene Kinckle Jones, Alfred Kahn, Lucy Monroe, Leigh Whipper, John Tasker Howard, Jack Millis and Irma Logan.

'St. Louis Blues' Composer Is 78 Today



W. C. Handy relaxing yesterday at his music publishing office

Morris Warman

NO TEARS FOR 1950:

Life Begins at 77 for 'Father of the Blues'

"They that sow in Tears, Shall Reap in Joy" is the latest sacred song from the pen of W. C. Handy.

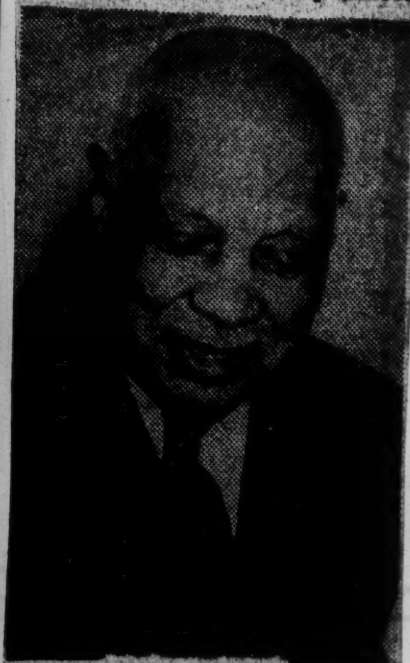
Having observed his 77th birthday on Nov. 16 while working in the Billy Rose Show on Broadway, the famed composer has no tears for 1950.

On a two-week leave from the show, "Banjo on My Knee," he has just made his 10th pilgrimage to Memphis, Tenn. where he wrote the "Memphis Blues" and other important works.

Active During 1950

Mr. Handy has been extremely active during 1950.

"I have been on many school



W. C. HANDY

church, radio and television programs," he writes, "but, I think the high spot was my playing a trumpet solo on 'St. Louis Blues' under the baton of Paul Levell in the program of 'Band of America' radio show, and several television appearances with Milton Berle, Ed Sullivan and Nick Kenny, also a broadcast to Italy in 'Voice of America.'"

While attending the annual dinner of the American Society of

Composers, Authors and Publishers (ASCAP), when he was introduced, everybody stood

though, the "Star Spangled Banner" were being sung.

At Robinson Testimonial

Prior to leaving for Memphis, he participated in the testimonial honoring the late Bill (Bojangles) Robinson, sponsored by the Negro Actors Guild at the Imperial Theatre.

In Memphis, he attended the Blues Bowl football classic and a musical festival in his honor.

During a special program on Sunday, Dec. 10, Florence Cole Colbert McLeave directed a chorus singing his "Afro-American Hymn"; and Miss Lucy Campbell, a Memphis teacher, led a chorus of 100 voices singing his "They That Sow in Tears."

33 Years as Publisher

He is enjoying his 32nd year as a music publisher. In addition to his sacred music, he has composed and put to music 67 songs since his "Memphis Blues."

His "St. Louis Blues" boasts 50 published arrangements. His prize press clipping is one telling of an English warship entering a Korean harbor playing "God Save the King" with the band on shore answering with "The St. Louis Blues."

Mr. Handy wants posterity to remember him for his sacred as well as secular music. "It is my hope," he says, "that having given my name to the W. C. Handy Foundation for the Blind, Inc., will mark a high spot in Christian endeavor."

His time out in Memphis gave him his first day's rest in 1950. "To be able to play my trumpet in my own compositions at the age of 77 is so unusual for musicians and composers, I call this achievement."—E. B. REA.

St. Louis Blues Composer Gets Leisure at 78

By MARK BARRON

Associated Press Drama Editor

New York, April 19.—W. C.

Handy says that now that Billy Rose's "Diamond Horseshoe" has closed he has a bit of leisure. Just a bit of leisure, nothing like a picnic.

The famous composer of "St. Louis Blues" was thinking of birthdays because he is approaching his 78th birthday and is still in enthusiastic operation as a music publisher. As for Handy's 78 birthdays, I think it is noteworthy that he is the one man along Tin Aney I can telephone and reach from 9 o'clock in the morning until 9 o'clock at night and later.

Recently he has been appearing in the "Diamond Horseshoe" where he played his "St. Louis Blues" and other blues until much later hours, long past midnight. Despite his age and the fact that he is blind, he is as active now as he must have been when he wrote "The Memphis Blues" in 1912 and when he wrote "The St. Louis Blues" in 1914.

Is Publisher of New Song

He has just published a new song, not written by himself but composed by Lazarus A. Aaronson, which was suggested by the fact that Handy is blind. It is entitled "I See Tho My Eyes Are Closed" and it expresses the thought that "I see so much good in all mankind, much more than e'er I supposed. My thoughts are the eyes of my heart."

Some years ago Handy said that he would never write another "blues" because, he explained the other day, he doesn't believe he can ever surpass his "St. Louis Blues" and he is willing to rest on that.

I pointed out to him that he has written several blues since his notable classics in 1912 and 1914 and I asked what he thought about them in comparison to "St. Louis Blues" and "Memphis Blues."

Handy is one of those gentle people who sit back and say, "Now, let me think . . ." before he gives such an opinion and this time he answered with this:

Evades Questions of Best

"Well, George Gershwin told me that the best blues that he had ever heard was my 'Harlem

Blues' which I wrote in 1921, but that was a blues which I wrote in the symphonic style."

So, Handy neatly evaded the question, but it is evident that "St. Louis Blues" is still his favorite. He gives the higher compliment to "Harlem Blues," but implies that it shouldn't be compared to his other blues numbers.



TRUMPED UP TRUMPETING—It's all in fun that Jana Cox, Blues Bowl Queen, and Maurice Hulbert Sr., Blues Bowl King, affect 13th annual Blues Bowl football game at Melnot to like the music from W. C. Handy's rose High Stadium at 8 tonight. The event was golden trumpet. They and thousands of others postponed from last night because of rain.

—Staff Photo

W. C. Handy 5 Bands, Elk Units-All Add To Spectacle

MEMPHIS, Tenn. — (SNS) —

With the most spectacular build-up in its 13-year history and with some six thousand supporters, the annual "Blues Bowl" game was played Tuesday night at Melrose High School Stadium. In it, Booker T. Washington's Warriors out-pointed Dyersburg's Bruce High School for a 27-13 decision.

The game, sponsored by the Elks and under the direction of Lieut. George W. Lee, was played for the benefit of the needy at Christmas-time.

The biggest show of the thrill-packed evening was the performance of Prof. W. C. Handy, perhaps the most venerated person in Memphis. Mr. Handy aided in the pre-game promotion by appearing on Monday, with members of his old-time aggregation.

Playing with him at Main and Madison, Main and Beale and Handy Park were: William Davis, Otto Lee, Rufus Ross, James Kirk, Isaac Piron, Gilbert Fowler, Alex Hunt, Walter Smith and Richard Ross. The oldsters re-captured the memory of a half-century of happiness by playing the "Memphis Blues," (credited with getting E. H. Crump elected mayor in 1901) the "Beale Street Blues" and the "St. Louis Blues."

Professor Handy, now blind, also played his golden trumpet at Melrose Stadium Tuesday night before the delighted audience. When he was carried in an automobile around the stands, the 1500 occupants of the section reserved for the whites stood up and uncovered in an unprecedented tribute to the inside their own ten. DeLoach remained who put Beale Street and Memphis on the map.

Mrs. Jana Cox, 958 Clack Street, was named "Queen of the Blues" in recognition of her ticket-selling record. Mrs. Cox is the manager of the Universal Cafeteria.

"King of the Blues" is personable Maurice Hulbert. The game was immediately preceded by a formation "Blues" of the massed bands of Hamilton, Melrose, Washington and Manassas High Schools.

Unit of the Elks, the Daughter Elks and the Junior Daughter Elks also participated dressed in their regalia. Presented to the crowd also was Herbert Jones, Washington, Grand Organizer of the Elks; and Lt. George W. Lee, who was named Grand Commissioner of Education for the Elks in August. Mr. Handy was introduced at mid-field by Prof. Blair T. Hunt, prin-

quarter ended when DeLoach found a hole in the Bruce line and dived over from left tackle.

Bruce, far from being idle, placed J. W. Collins in scoring position after a drive of half the field. Lanky left end, Marvin Glass made a brilliant pass interception and gave a 50-yard demonstration of broken field running to put the ball on BTW's 15.

He then stood in the end zone and hauled down Collins's pass for the TD. Collins made the conversion for Bruce, Lomax, Tom Bailey and Ed Miller split the Warriors' three conversions between them.

Brilliant, heads-up play was the pattern for both teams—each capitalizing on the other's mistakes and bad breaks. All in all, the 13th annual "Blues Bowl" game was one to remember.

Principal of Washington High School.

The game itself, which to some of the patrons was secondary to the glamorous surroundings, lived up to the gala atmosphere. Washington drew first blood when Sammy London blocked a punt in the first quarter. The ball was recovered by David Terrell in the Bruce end zone for the first score.

The second period saw two more touchdowns racked up for the son hit Ed Miller on the one-yard line with a pass from the 21. Chales Lomax plunged over for the score.

The next score came minutes later when Bruce, getting more than its share of bad breaks, fumbled in its own ten. DeLoach remained who put Beale Street and Memphis on the map.

A 40-yard march in the last

THE "KING" AND "QUEEN" LISTEN TO "THE MASTER"—Blind and aged, but still able to hold multitudes spell-bound with the golden notes of his golden trumpet, W. C. Handy, the "Daddy of the Blues," blows once again in Memphis. He played the songs that made him famous before six

thousand fans at the 14th annual Blues Bowl Game Tuesday night at Melrose Stadium. Behind him are, left: Maurice Hulbert, who was crowned "King of the Blues." He escorts Mrs. Jana Cox, "The Queen of the Blues", who made a record in ticket sales.—(Photo by Williams).



Roland Hayes At Morehouse

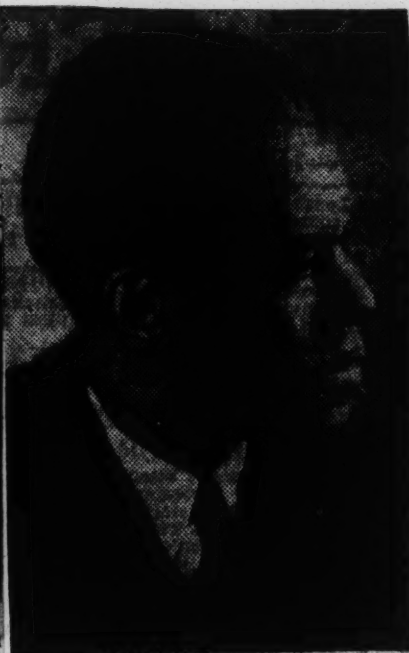
Tenor Roland Hayes Sunday afternoon joined the 84th Founders' Day celebration at Morehouse College with a song recital in the chapel on the campus. More than 1,000 persons attended the concert which was staged for the benefit of a \$500,000 chemistry building fund at the school.

The widely-known Negro artist delighted his listeners with a program of vocal literature including works by Bach, Handel, Beethoven, Schubert, Faure, Saint-Saens, and a group of Afro-American religious folk songs arranged by himself.

Hayes, a terrific singer, opened the program with the Bach choral "Wo Gott der Herr Nicht bei uns halt," after which he presented "Allor Che Songe Astro Lucente," Handel's "Round About the Fairy Ring," Handel, and "Adelaide," Beethoven. A second section included "Die Post," "Der Wegweiser," "Der Schmetterling" and "Nacht und Traume," all by Schubert.

After intermission he sang "Le Voyageur," Faure; "Tournoie-ment," Saint-Saens, and two Negro work songs arranged by Frederick Hall.

The final group, all arranged by Hayes, included "Ride on King Jesus," "An Aged Mother's Dream," "O Le' Me Shine," and "As One People."



ROLAND HAYES

Hayes To Sing Here Tonight

Roland Hayes, celebrated tenor, will appear in recital at Alabama State College tonight at 8:15.

A native of Georgia, Hayes was educated at Fisk University in Nashville, Tenn., and has been awarded honorary doctorates in music by Boston University, Ohio Wesleyan University and Harvard University. The honorary LL.D. was awarded by Morehouse College.

He has had command performances before King George and Queen Mary of England and has sung in Royal Albert Hall of London and in the London National Art Gallery.

The artist explains his customary minute of silence before beginning a program. Norman Vincent Peale in the closing chapter of his "Guide to Confident Living" appearing in the Boston Herald of Aug. 25, 1950, states, "He (Hayes) told me that he closes his eyes and prays saying, 'Lord, as I sing, please blot out Roland Hayes. Let the people see only Thee.'"

His interpretation of the spirituals, revealing the fears, frustrations, and faith of the Negro,

have the power to transfix an audience.

Not only is the vast interest in the spiritual which has been manifested in America due in large part to his re-introduction of them to concert audiences, but it is undoubtedly true that Europe owes its knowledge of them and its appreciation for them, to this great tenor.

Reservations may be made through Prof. J. T. Brooks at the nominal price of \$1.00 plus tax. He may be reached through telephones 3-4813 and 2-9281.

Roland Hayes, Negro Tenor, To Sing Tonight

Roland Hayes, Negro tenor, will appear in recital at Alabama State College for Negroes here tonight at 8:15 o'clock.

A native of Georgia, Hayes was educated at Fisk University in Nashville and has been awarded honorary doctorates in music by Boston University, Ohio Wesleyan University and Harvard University.

The singer has had command performances before King George and Queen Mary of England. Hayes is noted for his singing of Negro spirituals.

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OFF TO EUROPE ON A FELLOWSHIP. Miss Matalie Hinderas, talented pianist, left last week with her mother, Mrs. Leota Palmer Apple, on the S. S. Ile de France for Europe where she will tour the continent and study for six months on a \$1,000 John Hay Whitney Foundation Fellowship. Miss Hinderas, a native of Cleveland, Ohio, and

a Julliard student, is also the recipient of two Julius Rosenwald grants and two Samaroff Foundation scholarships. She will visit Paris, Autun, Grenoble, Nice, Genoa, Pisa, Rome, Perugia, Florence, Milan, Vienna, Salzburg, Switzerland, Lucerne, Brussels, Amsterdam, London and South Hampton.—Defender photo by de Mille.

Mahalia Jackson Given Top French Music Award

PARIS, France. — For the first time since its foundation, the venerable Charles Cros Academie here has accorded recognition to an American gospel singer.

Shattering its precedent of acclaiming only singers whose techniques are purely classical, the Charles Cros Academie has chosen Mahalia Jackson, the undisputed "Queen of Gospel Singers" on her recording of "I Can Put My Trust In Jesus" backed by "Let The Power Of The Holy Ghost Fall On Me", as the best folk recording of 1950.

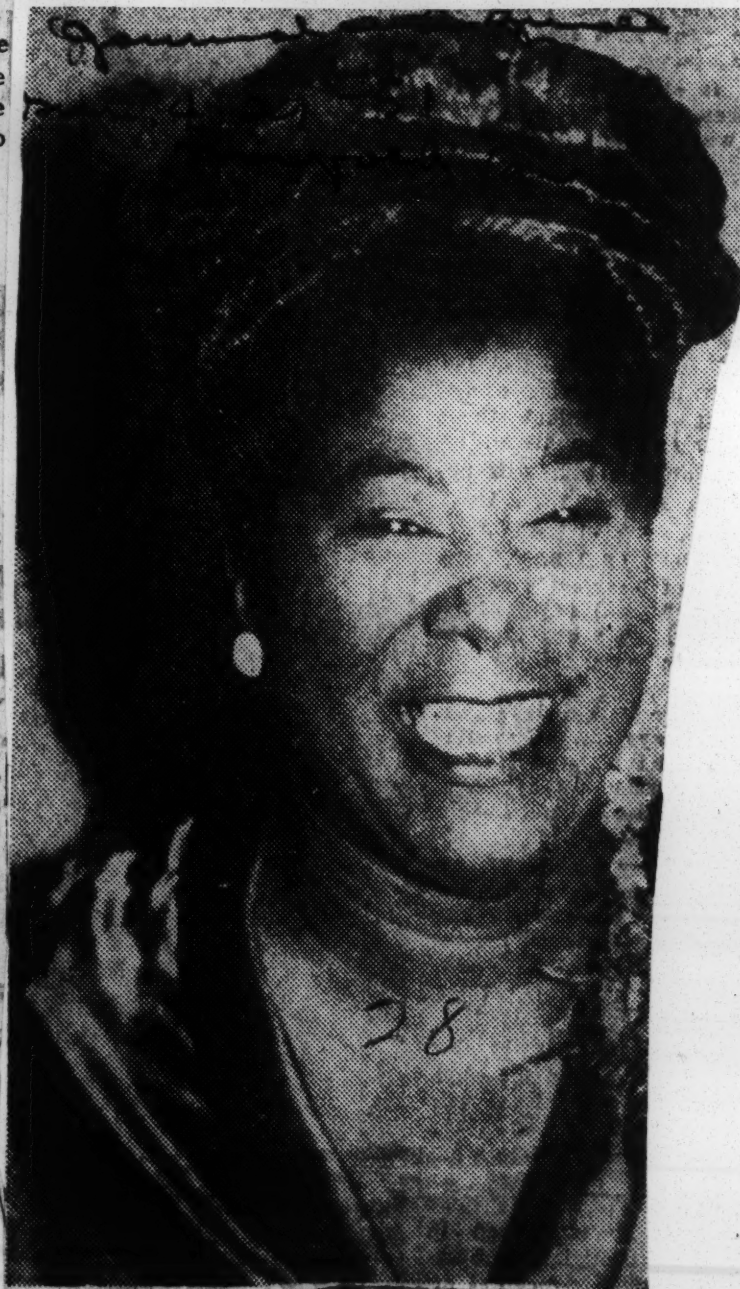
In reviewing the award, Andre Hodeir, one of Paris' foremost authorities, declared that this unprecedented recognition of Miss Jackson's marked a new avenue of music appreciation in Paris.

New York
SPECIFICALLY POINTING for comparison to the "formalized" type of Negro spiritual heretofore offered European listeners, Hodeir lauded the Academie Charles Cros on its bold departure from the classic to the pure folk.

M. Hodeir contended that the Europeans are accustomed to either the grand scale arrangements of Negro spirituals like the Fisk Jubilee singers, or the finished scholastic renditions of Marian Anderson or Paul Robeson.

In either case, none of these can be said to retain the full flavor of their original folk origins in that their presentation takes the form of a combining Anglo-Saxon influences with the Negro music.

Miss Jackson's singing, Hodeir continued, remains purely unsophisticated and real.... "approaching more the blues (feeling) than the opera..."



MAHALIA JACKSON

Blind But Brave

Irene Kitchings Sells Song to Big Publisher

CLEVELAND—After ten long years of faith in her own ability—during which time she lost her sight—Irene Kitchings has sold the song that publisher Arthur Herzog was "too fine for popular appeal." Mrs. Kitchings has sold her song "Some Other Spring" to the Edward B. Marks Music Company.

Her story is of "We the People" material. She was formerly married to pianist Teddy Wilson. She wrote the song and it was recorded by Teddy Wilson and Billie Holiday but, like many songs before hers, it was ahead of its time: it did not sell.

After her marriage with Wilson went on the rocks, the songwriter moved to Cleveland, where she married Elden Kitchings and settled down to being a good housewife.

Later, Arthur Herzog, who had written the lyrics to the song, got in touch with Mrs. Kitchings telling her that her song had been accepted for publication. Herzog's previous hit "God Bless the Child" proved to have some meaning after all. Now "Some Other Spring" has all the earmarks of a hit.

Things are a bit brighter in the Kitchings' home at 9224 Yale Avenue, Cleveland. And some other spring perhaps Mrs. Kitchings will be able to see again.

Blind Girl Burst Into Song as School Let Out—and a Career Was Born

By SALLY MacDOUGALL,
Staff Writer.

"You know how a girl just loves to sing when school is out."

Sadie Knight, Negro soprano, 23, chuckled as she recalled today the incident that started her on a musical career.

"There I was, walking down the hall at PS 59, singing 'Old Black Joe' at the top of my voice, when who should come along but our principal. I couldn't see her, of course, for I've been blind since I was a baby."

"When I quieted down, she asked if I was taking singing lessons and said I ought to. Miss Clara Nichols was her name. She's retired now."

Forever Grateful.

"I'll be thankful to her all my days. I went home and told my foster mother what the principal had said and she brought me to this teacher. He listened while I sang 'I'm Satisfied With Jesus,' and he told me my voice might amount to something if I'd work awfully hard."

Seated on a bench beside two pianos in the studio of William Lawrence, 1945 Seventh Ave., her teacher for seven years, Sadie told how it feels to be on the stage, singing to a silent house she never can see.

Kind Foster Parents.

"Sometimes," she said, "I feel as if I'm just floating away up on a cloud, happy as happy can be, and I imagine the audience sitting on chairs on a lawn with trees around them."

"That comes mostly when I'm singing Mozart. He's my favorite composer. The music is so pure."

"And when I hear the applause I think I'm the luckiest girl in the world, for I was what you might almost call an orphan."

"My parents didn't want their little blind baby and I was brought up by kind foster parents. I like to think my own parents were nice, but too poor to take care of me."

Her foster parents are Mr. and Mrs. Horace Joy, who live in 143rd

St. Mr. Lawrence, her teacher, who is also a composer, was piano accompanist for Roland Hayes, famous Negro concert singer, for 20 years, here and in Europe.

Her Concerts to Date.

After majoring in music at Wadleigh High School, Miss Knight got a scholarship from the Light-house for the Blind, which still supports her concerts by buying blocks of seats. She studied Braille, languages and piano there.

Her most farflung concerts to date have been at Chautauqua, where she sang "Summer Time" from "Porgy and Bess" to 12,000 and at the Garden Globe Concert in Hampton, Va., where she sang arias from "Louise."

Marian Anderson, Dr. Ralph J. Bunche, the Rev. Harry Emerson Fosdick and Franco Autori sponsored a recent recital at Times Hall.

Dorothy Maynor

DAR Allows Negro Soprano To Sing in Constitution Hall

WASHINGTON, April 21 (AP).—The Daughters of the American Revolution will allow Dorothy Maynor, Negro soprano, to sing with the National Symphony Orchestra in Constitution Hall during the next fall-winter season.

Harold Maynard, manager of the DAR's building, told a reporter he believes this will be the first time a Negro artist has been allowed to appear in the hall to earn money since the "Marian Anderson incident" of 1939.

That year, the manager of Miss Anderson, a Negro contralto, sought to book a concert in Constitution Hall, but reported he was told "all dates were taken." A storm of protests arose, alleging race discrimination. Mrs. Franklin D. Roosevelt announced she was resigning from the DAR, and Secretary of the Interior Harold Ickes arranged an open-air concert. Miss Anderson gave at the Lincoln Memorial.

The issue came up from time to time through the years. In 1947, the DAR convention reaffirmed its leasing policy which contained a "white artists only" clause. Mrs. David D. Caldwell, chairman of the society's building and grounds committee, said the criticism of the DAR was inspired by "publicity seekers or radicals."

The leasing policy applied to commercial performances, not to benefits. Marian Anderson sang at a benefit performance in the hall at the request of the DAR and a Tuskegee group of Negro singers was there.

However, with the exception of nonprofessional or school performers, all applications for the hall since 1939 have been screened by the DAR board of management, said Mrs. James B. Patton, of Columbus, Ohio, president general of the DAR.

"I was disposed to favor the request of the symphony for Dorothy Maynor to sing because the National Symphony has always been a good customer of the DAR in using Constitution Hall," Mrs. Patton said.

She disclosed that the DAR board of management voted by a large majority a week ago Saturday to permit Miss Maynor to sing.

Mrs. Patton said there were a few votes in opposition to Miss Maynor coming to the hall but she

did not name the opposing voters. The DAR management said Negro artists appeared at the hall without any fuss being raised prior to the Marian Anderson incident.

Lift Constitution Hall Ban for Dorothy Maynor

WASHINGTON—For the first time since 1939 a Negro artist will deliver a commercial program in Constitution Hall. It was announced this week. The Daughters of the American Revolution, who banned Marian Anderson that year, have decided to allow Dorothy Maynor to sing despite the inclusion of a "white only" provision in the contract.

Will Sing In Constitution Hall



The Daughters of the American Revolution have announced that Dorothy Maynor, soprano, will sing with the National Symphony Orchestra in Constitution Hall during the next fall-winter season. The announcement was made by Harold Maynard, manager of the organization's building. Miss Maynor will be the first Negro to appear in the hall to earn money since the "Marian Anderson Incident" in 1939.

No Honor for Dorothy Maynor

We fail to see any honor for Dorothy Maynor in being allowed by the Daughters of the American Revolution to sing in Constitution Hall this fall.

The reactionary DAR is a lily-white organization which has not enrolled a single colored member, despite the fact there are hundreds of thousands of living descendants of colored people who fought with valor and distinction in the war.

This jangling group of women, in permitting Miss Maynor to appear, has not changed a single comma of its anti-democratic policy of barring colored artists on a professional level.

It seems that there is no objection to the appearance of colored artists, provided it is made on a benefit basis, and that they do not receive their usual fee for their work.

Both Marian Anderson and the Tuskegee Choir have sung in the hall under this arrangement without incident.

But singing or performing for pay is an entirely different matter to the corseted sisters of the DAR. Apparently to their distorted view, that smacks of racial equality, something utterly distasteful to them.

In fact, the only reason that stiff-necked board members have made an exception in Miss Maynor's case is because she is to be guest soloist with the National Symphony Orchestra, a regular tenant, whose steady patronage keeps the hall out of the red.

It was an economic choice of barring Miss Maynor and losing this money, or forgetting momentarily its color bar and keeping a good customer.

The loss of the money was too frightening a prospect to these conservative old souls, so the racial policy was temporarily sacrificed on the altar of the great god, Mammon.

Had Miss Maynor's manager approached the executive board for a concert date as did S. Hurok for Miss Anderson twelve years ago, there's not the least doubt in our minds that he would have been coldly turned down.

No, Miss Maynor gets no bouquet from us for making an appearance at Constitution Hall under these conditions, and we have not changed the least bit our first appraisal of the DAR.

It is a mean, hateful, bigoted organization which not only ignores the contribu-

tion of colored people to the Revolutionary War, but stamps them as inferior and not even worthy of appearing in their presence as paid artists.

DAR Approves Appearance Of Dorothy Maynor At Concert

WASHINGTON, D. C. (NNPA)—The Daughters of the American Revolution have quietly approved the appearance of the great soprano, Dorothy Maynor, with the National Symphony Orchestra at Constitution Hall next season. It was announced last Saturday.

Approval of her appearance at Constitution Hall was given by the Board of Management of the DAR, Mrs. James B. Patton, president general, said.

This will be the first time that a colored artist has appeared with an orchestra in Constitution Hall since the Marian Anderson incident, except for a benefit performance given there by Miss Anderson for China relief in 1943.

The president general stressed that the action of the board in the case of Miss Maynor did not mean that any change has been made in the by-laws of the DAR. Under a "white artists only" clause, colored artists have been barred from appearing at Constitution Hall in a professional capacity.

A majority of the Board of Management voted to permit Miss Maynor to sing when the matter came up on April 14 just before the Continental Congress of the DAR convened. There was some opposition however, and no one raised the question of changing the board's policy, Mrs. Patton said.

Although she did not remember exactly, Mrs. Patton thought there were two or three dissenting votes. She added that the proposal was carried "by preponderant majority."

Mrs. Patton said she personally was disposed to favor the request of the National Symphony for Miss Maynor to appear as a guest artist because the orchestra has been a "good customer" of the DAR in using the hall.

With the exception of non-professional or high school performers, all applications for performances in the hall, since the Marian Anderson

incident, have been screened by the DAR Board of Management.

Colored performers who have appeared on the stage of the hall recently are the Hampton Institute Choir the Howard University Glee Club, and the Catholic University Choir, which included some colored members. Finals of talent tests, in which colored persons participated, also have been held in Constitution Hall.

There is no rule against colored persons attending as patrons any affair held in Constitution Hall. Nor is there any racial segregation rule. The rule simply bars colored artists from appearing there in a professional capacity.

The DAR drew nationwide criticism when the organization refused use of the hall to Miss Anderson

for a concert on Easter Sunday, April 9, 1939. When a suitable place could not be found for Miss Anderson to sing in Washington at that time, Harold L. Ickes, who was then Secretary of the Interior, arranged for her to give an open air concert at the Lincoln Memorial. A crowd estimated at 75,000 heard her sing.

As a result of the controversy which the incident aroused, several prominent persons, including Mrs. Eleanor Roosevelt and Mrs. Clare Boothe Luce, then a Congresswoman from Connecticut, resigned their memberships in the DAR.

Later, permission was refused Miss Hazel Scott, pianist, to give a concert at Constitution Hall, and her husband, Representative Adam C. Powell, Democrat, of New York, sought to have Congress revoke the DAR's tax-exemption on its properties in Washington.

Constitution Hall already has been rented for a meeting next month, at which Dr. Ralph Bunche, Secretary of the United Nations trusteeship division and Nobel prize winner, will receive an award.

Howard Mitchell, conductor of the National Symphony, said no date has been set for Miss Maynor's appearance.

DAR Opens Hall

to Miss Maynor

WADHINGTON

The Daughters of the American Resolution announced Saturday that permission has been granted for Dorothy Maynor, noted soprano, to sing with the National Symphony Orchestra in Constitution Hall during the next fall.

Harold Maynard, manager of the hall, said he thinks this is the first time a colored artist has been allowed to appear in the hall to earn money.

Barred Marian Anderson

The DAR in 1939 refused use of the hall when Marian Anderson's manager sought to present her there in concert. He said then he was advised that "all dates were taken."

The incident became a national issue featured by waves of protests from civil rights organizations. The climax of these protests was reached when Mrs. Franklin D. Roosevelt resigned from the DAR as a result.

Harold Ickes, then Secretary of the Interior, arranged an open-air concert for Mrs. Anderson at the Lincoln Memorial that Easter which made history and was attended by thousands of people of all races, creeds and nationalities.

The DAR reaffirmed its leasing policy for the hall at its 1947 convention. The policy contains a "white artists only" clause.

MEMPHIS TO ADD 5 COPS

MEMPHIS, Tenn. (ANP)—Five additional colored policemen will be added to the local force, bringing the number to 17, if suitable personnel can be found, according to City Commissioner Armour.

Dorothy Maynor Scores In St. Louis Christmas Sing

ST. LOUIS (NNPA) — Dorothy Maynor, Virginia-born soprano who sang in the Candlelight Christmas Festival here last Thursday evening, said last Wednesday she felt blessed to have a chance to work in the medium of music but that it was only by chance that she took

Between two rehearsals with the St. Louis Symphony Orchestra and the St. Louis Bach Festival Chorus, which she appeared in Kiel Auditorium Opera House, Miss Maynor said in an interview that she had wanted to study home economics.

HER TEACHER at Hampton Institute, at Westminster Choir college at Princeton, N. J., and in New York city insisted that she continue her voice training. In 1939 they arranged an auditorium by Serge Koussevitzky, conductor of the Boston Symphony Orchestra. Since then she has received world-wide acclaim.

But her enthusiasm for cooking and interior decoration has remained. In private life, she is the wife of Dr. Shelby Rooks, pastor of St. James Presbyterian Church in New York, and keeps an eye on the church's nine-room manse. In France last year, she bought an array of copper cooking vessels.

MISS MAYNOR is 39 years old and stands slightly more than four feet, eight inches in height.

Telling about her French purchases with enthusiasm, she recounted that at the customs desk in New York other travelers were declaring lace, jewelry and similar frippery. Ask what she had to declare, she said: "Pots and pans."

"Now that," exclaimed the customs man, "makes sense."

THE DAUGHTER of a Methodist minister in Norfolk, Va., Miss Maynor sang in the church choir as a child. Triumphant tours in this country and abroad appeared to have affected neither her natural modesty nor her interest in religious affairs. She talked of a forth-

coming Christmas party for 300 Sunday school children at her husband's church, and a family service at which she will sing on Christmas day.

Miss Maynor was guest of honor last Wednesday at a luncheon given by the Bach Society of St. Louis at the Advertising Club of St. Louis, Hotel DeSoto.

28 1951

Etta Moten

95,000 See Etta Moten Star in Chicago Concert

CHICAGO—(ANP)—Crowds totalling 95,000 jammed around the band shell Saturday and Sunday nights for the Grant Park concert's Cole Porter Night program. Etta Moten was one of four great artists featured in an integrated program.

Also featured were two Negroes in the Chicago Park District Opera guild chorus, which backed up the four stars in the musical numbers. This marked the first time in the 17-year history of the concerts

here that Negroes have been used in the choral group.

SINGING WITH the chorus were Albert Yarborough and John Burdette, both tenors. They also will sing with the chorus in the concert presentation of Verdi's famed opera, "Rigol etto," at the closing concerts for the season at Grant park.

Addition of the colored tenors to the guild came through efforts by Miss Moten. Hearing that the chorus was short of tenors, she suggested the use of Negro singers.

Walter L. Larsen, managing director of the Grant Park concerts, okayed her proposal with the stipulation that the vocalists be able to sight read music. Yarborough and Burdette both qualified and were signed up.

MISS MOTEN was integrated as a guest star of the program along with three white artists, Annette Olsen soprano, Thomas Hayward, tenor, and Bruce Foote, baritone.

Presenting the best in music by Cole Porter, one of America's top field all four artists sang solos, composers in the popular music duets, and quartets. Crowds of 50,000, Saturday night, and 45,000, Sunday night, cheered enthusiastically.

Miss Moten sang: "In the Still of the Night" from Rosalie in a duet with Mr. Foote; "I've Got You Under My Skin" from Anything Goes accompanied by the chorus.

"SO IN LOVE" from Kiss Me Kate, and "Night and Day" from The Gay Divorcee with the other three guest artists and the choral ensemble.

A mezzo-soprano, Miss Moten revealed her voice at its sultry best in "I've Got You Under My Skin." Critics from all four Chicago daily newspapers complimented her for this song.

This concert proved to be the most popular one of the year in



ETTA MOTEN

size of the crowd and audience enthusiasm. It is expected to open up opportunities for more integration in these public concerts next year.

Tuskegee To Hear Rahn *Responde Jan. 1-26-51* Its Homecoming For The Artist.

NEW YORK—Versatile Muriel Rahn, fresh from a television stint on the CBS-TV Ilka Chase Magic Fashion Show, will check it all next week for her annual Southern Concert tour.

La Rahn will be heard in Winston-Salem, January 27; A. & M. College, Normal, Ala., January 30; Memphis, February 1; Tuskegee Institute, February 3, and Columbus, Ga., February 5.

At Tuskegee, the star will be returning to the scene of her childhood where her parents were members of the faculty for seventeen years and where she first began the study of music.

Muriel Rahn Sets *Jan. 1-26-51* Southern Tour

NEW YORK — Versatile Muriel Rahn, fresh from a television stint on CBS-TV Ilka Chase Magic Fashions Show and scheduled for more guest shots during February and March, will check it all next week for her annual Southern concert tour.

She will be heard in Winston-Salem, N. C., Jan. 27; A. and M. College, Normal, Ala., Jan. 30; Memphis, February 1; Tuskegee Institute, Feb. 3, and Columbus, Ga., Feb. 5.

At Tuskegee, Miss Rahn will be returning to the scene of her childhood where her parents were members of the faculty for 17 years and where she first began the study of music.

Muriel Rahn, Concert On Again



NEW YORK—Muriel Rahn, concert star, who met with an accident February 2 when she slipped and fell on an icy road near the Huntsville, Alabama airport, resulting in a painful injury to her back and the cancellation of a concert at Tuskegee Institute, is alright once again. X-ray reports completed here this week show no fractures or serious injuries.

With the approval of medical authorities in New York, Miss Rahn wired Wm. L. Dawson, Tuskegee's Director of Music of her desire to return and complete her scheduled appearance at her alma mater, and Director Dawson immediately arranged the recital for Easter Sunday, March 25. It will be a "homecoming" concert.

Singer Muriel Rahn Suffers *Journal and Guide* Injury To Back In Alabama

HUNTSVILLE, Ala.—Misfortune caught up with Muriel Rahn, concert and opera star here last week when she slipped and fell on an icy road near the Huntsville airport and painfully injured her back.

Jan. 24-25-51
She was unable to go on at what was to have been a "homecoming concert" at Tuskegee Institute, Saturday night, Feb. 3 and the concert was postponed.

Caught in the midst of the savage winter storm that gripped the entire eastern half of the United States, Miss Rahn, in a perilous 24 hour race against time, the elements and the rail strike in an effort to maintain a ten year record of concert engagements without a cancellation.

UTILIZING TRAINS, planes, busses, private cars and hitch-hiking, her hazardous journey began as she left Memphis, Tenn., at 11:00 a. m., Feb. 2. There she boarded a plane which was to take her to Tuskegee by way of Huntsville, Birmingham and Montgomery.

At Huntsville a dangerous landing was made on an icy field which caused all further flights to be cancelled at that airport, and passengers were "dumped". No rail transportation was available to the next stop due to the rail strike, so Miss Rahn and her accompanist were directed to a bus stop on a lonely road near the Huntsville airport.

As freezing weather prevailed, they waited for a bus that never came. Realizing that quick action was necessary lest they freeze to death, they began hitch-hiking.

A PASSING motorist stopped and in the rush to get to his car Miss Rahn slipped on the ice and sprained her back. Not knowing the extent of the injury the motorist took her to Normal, Ala., a few miles distant where she obtained temporary shelter and medical attention at Alabama A. and M. College.

Dean E. A. Carter of Alabama A. and M. then secured a private car for them and a student drove them to Athens, Ala., 35

miles away where they were told a train would be leaving for Birmingham and Montgomery some time that night.

Without sleep or change of clothes she boarded a coach at 2:00 a. m., in Athens and arrived in Montgomery a few hours before her scheduled concert at Tuskegee, still 40 miles short of her goal.

UNABLE TO CONTINUE, she found refuge at the home of Mrs. C. L. Steers, 301 Jackson street and collapsed. Later, she revived sufficiently to phone William A. Dawson, Director of Music at Tuskegee, and it was decided that she was in no condition to sing.

On Monday, Feb. 5, she had rallied sufficiently to keep an engagement in Columbus, Ga. and to appear at the Post Hospital at Fort Benning, Ga. for hospitalized veterans. Upon her return to New York next week, complete X-rays will be made to ascertain the extent of injury.

Appears On Successive *Responde Jan. 11-17-51* Week Ends As Titleist

By HARRY LEVETTE
NEW YORK—Muriel Rahn, nationally-famous soprano, has been selected to sing the title role in the New York Operatic Society's production of Verdi's grand opera, "Aida" at the season's opening performances at the Mosque, Newark, Saturday, Nov. 17th and the Academy of Music, Brooklyn, Saturday, Nov. 24th.

Miss Rahn will head a company of 125 artists including principals, singers, dancers and musicians. The famed balletmaster and choreographer, Vitale Fokine, is staging the ballet sequences of the opera which will be done in its entirety with full sets. Dr. Theodore Feinmann will direct the production and conduct the performance.

The New York Operatic Society

is the only active opera company which does not discriminate in any way in the selection of its personnel. As a consequence, Miss Rahn will find that her fellow artists in the company are of all races. Dr. Feinmann operates his opera company on a basis that music should be sung by the best artists available regardless of race, creed or color.

It will be Miss Rahn's fourth operatic company in this role since she has already done it with the San Carlo, National Negro and Salmaggi Opera Companies. She is particularly noted for her singing of the second act finale which she did at the Metropolitan Opera House with Jussi Bjorling and Frank Geurera two seasons ago.

Carnegie Recital to Mark Rahn's 10th Year in Field

NEW YORK—Muriel Rahn, concert and opera star, celebrates her 10th anniversary in the concert field with a "nickel" recital at Carnegie Hall Oct. 5, followed by concerts in Boston, Buffalo, Pittsburgh, Cleveland, Toledo, Chicago, Omaha, Denver and Los Angeles.

Though Miss Rahn has appeared in Carnegie Hall many times during the past 10 years as soloist with symphony orchestras, and other guest solo shots, the October concert will mark her debut in the great mecca of music as a solo recitalist.

"I think young artists should think long and well before going to the world's greatest recital hall for critic appraisal," said Miss Rahn in a recent interview, and that she had just New York Town Hall on three different occasions for previous recitals. "I hope by now, that I have grown up to Carnegie Hall."

Had Hard Climb

The uphill climb of the versatile star has been a hard one, but has seen her concertizing in the leading concert halls of the nation for the past 10 years.

She also co-starred on Broadway with such renowned stars as Lawrence Tibbett of the Metropolitan Opera and starring in the title roles of "Aida" and "Carmen Jones."

On June 2 she will appear on the Carnegie "Pops" concerts for the eighth time in three seasons and will be accompanied by 60 members of the New York Philharmonic Orchestra.

Muriel Rahn Invades 'Pop' Field, Sensational At Harlem's Apollo

NEW YORK. — Muriel Rahn, nationally famous concert and opera star, took a stab at a leave from her "long-hair" environs this week and moved over into the "pop" field in a blaze of glory.

The star, whose Broadway fame as the original "Carmen" of Carmen Jones some years ago started her up the ladder of success to become one of the nation's top-flight concert artists, has now cut herself a healthy niche in the popular field from which the public will be hearing more as time goes by.

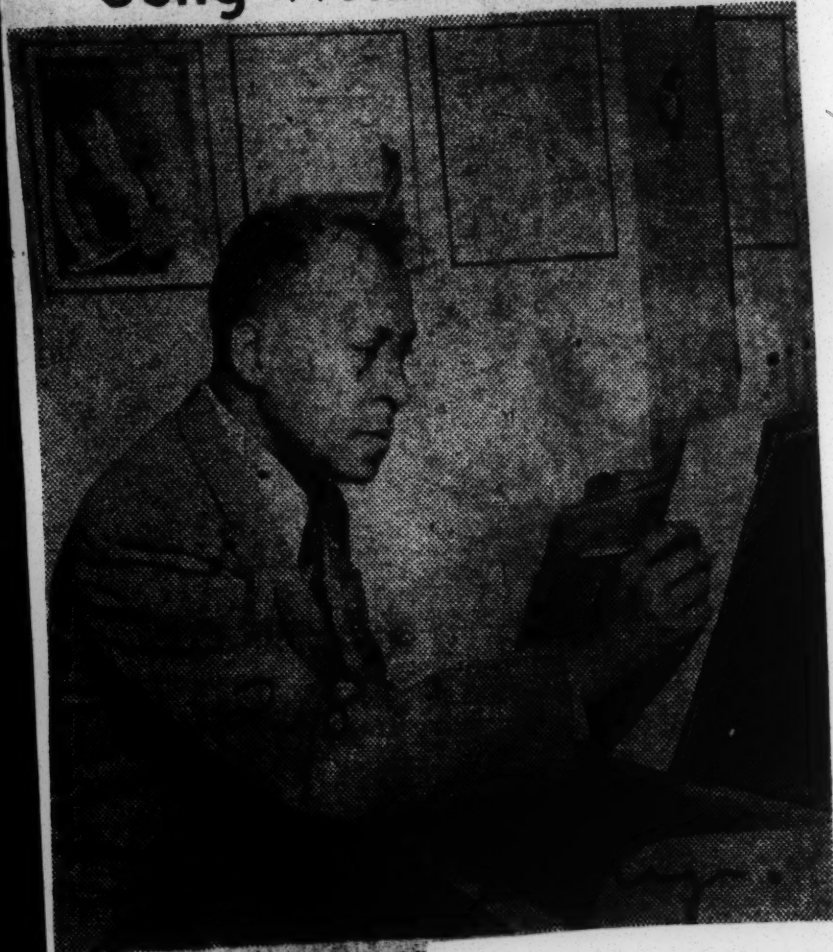
Miss Rahn selected the "toughest house in the world" to make her "debut," none other than Harlem's 125th Street Apollo Theatre, and moreover did it on Friday the 13th, but came through with flying colors.

Sharing the bill with "Rochester," the star of Jack Benny's radio show, critics from downtown as well as Harlem were unanimous in their acclaim of her performance.

Variety, the "bible" of show business, stated in its review under New Acts, (issue of July 10th) that "Miss Rahn reaches sock proportions, displays expertly trained pipes on all numbers and really has the audience with her when she hits the high ones. Good looks, attractive frame and tasteful garb are all plus factors. She should do well in deluxers and plush series."

With two of the biggest agencies in New York bidding for her services this week, looks like she's in.

Song Writer Stricken



A SAD NOTE SOUNDS
Andy Razaf, composer of dozens of hit songs like "Honeyuckle Rose," "Ain't Misbehavin'," "Memories of You," and many others, is reported paralyzed from the waist down as a result of a spinal infection. Doctors said Andy probably will never be able to walk again. The former writer of lyrics and poetry is now producing rhyme and song from his bed at home, 1001 Country Club Dr., Los Angeles.

CHATTANOOGA PICKS NEGRO AS A SOLOIST

Times
Soprano Worked in Garment Factory Here for Expenses—

To Sing at 'Pops' Concert

By JOHN N. POPHAM

Special to THE NEW YORK TIMES.

CHATTANOOGA, Tenn., Jan. 25

Mary Robbs, 25-year-old Negro soprano, who studied voice in New York and paid her expenses by sewing labels on sweaters in a garment factory, was selected today to appear as a soloist with the Chattanooga Symphony Orchestra in a "Pops" concert to be held in March.

Miss Robbs' father, Herbert Robbs, works as a porter in a local barber shop. Her selection as a guest soloist is believed to be one of the few instances in the South in which a Negro has been chosen to appear with a white-member orchestra.

Co-winner with Miss Robbs in a series of auditions was Walter Thomas, 21-year-old pianist, of Stevenson, Ala., who is a senior at the University of Chattanooga. For several years he studied piano under Harold Cadek, head of the Fine Arts College at the university, which includes the Cadek Conservatory of Music.

Musicians Judged Contestants

The winners were chosen in a competition judged yesterday by Henry Sopkin, conductor of the Atlanta Symphony Orchestra. They were among finalists in an earlier competition judged by Joseph Hawthorne, conductor of the Chattanooga Symphony Orchestra; J. Oscar Miller, Voice Professor at the University of Chattanooga; Dr. Werner Wolff, conductor of the Chattanooga Opera Association, and Harry Shub, symphony concertmaster.

Shelby Brammer, president of the Chattanooga Philharmonic Association, said that the date of the March concert would be announced soon. He said that Miss Robbs would sing an operatic aria and a shorter number, and that Mr. Thomas would play the first movement of the Grieg Piano Concerto in A minor.

Miss Robbs was graduated with honors from the Music Department at Fisk University, Nashville, Tenn.

She studied locally for two years with Mr. Miller, and later went to New York to study with Adele Patterson. This past year she studied privately with Bernard Taylor, faculty member at the Juilliard School of Music, coming to Chattanooga for a vacation during which she entered the competition. Her plans after the concert are uncertain, she said.

Worked Here in Factory

While in New York, Miss Robbs worked as a filing clerk in a business office and later took a label-sewing job in a factory at 108 West Thirty-ninth Street. She has been heard here in appearances at civic clubs and church groups.

The plan to audition local talent for public guest appearances with the Chattanooga Symphony Orchestra originated with a series of youth concerts sponsored by The Chattanooga Times.

Last April, The Chattanooga Times Second Youth Concert featured a piano solo by Jerry Mitchell 14-year-old freshman at Baylor Preparatory School, winner of the first audition for local talent. This year it was decided to widen the search for talent and to have the winners appear in a "Pops" concert rather than a youth concert.

A week ago The Chattanooga Times sponsored its Third Youth Concert, which was attended by 5,500 children from a three-state area, the largest group to attend a single musical event in the city's history.

Negro Girl to Sing With Chattanooga Symphony Orch.

CHATTANOOGA, Tenn. — (ANP) — A panel of judges, all white and from the south, last week selected a Negro girl as winner of competition for soloist with the Chattanooga Symphony orchestra in a "pops" concert to be held in March.

The winner is Miss Mary Robbs, 25, daughter of a porter in a local barber shop, Herbert Robbs. She was selected as vocal soloist, and a white pianist, Walker Thomas, 21, was picked as instrumental soloist.

Shelby Brammer, president of the Chattanooga Philharmonic association, said Miss Robbs will sing

two numbers, an operatic aria and a shorter piece.

She is a soprano who worked as a clerk and sewed labels on clothes in New to continue her study in music after graduation from Fisk university.

Following her graduation, Miss Robbs studied two years with J. Oscar Miller, a voice professor from the University of Chattanooga; then she went to New York. There she studied with Adele Patterson and during the past year with Bernard Taylor of the faculty of the famed Juilliard School of Music.

In New York she worked as a filing clerk in a business office, and later she worked in a factory sewing on clothes. She entered competition for soloist in her home town while she was in Chattanooga on vacation.

Henry Sopkin, conductor of the Atlanta Symphony orchestra, judged the finals.

Negro Girl Featured With Orchestra

CHATTANOOGA, Tenn. — (ANP)

Mary Robbs, 25-year-old soprano made her concert debut as soloist with the Chattanooga Symphony orchestra in the Community theatre of Memorial auditorium here last Wednesday night, in what is believed to be the first time in the south that a Negro has been a featured performer with a white orchestra in a major public concert.

Miss Robbs received a thunderous ovation from an audience of approximately 1,000 persons when she came on stage—not so much for her vocal gifts since she had not previously displayed them locally, but because of her presence as well as the action of the symphonic association in making it possible for her to appear on the program.

TENN. ORCHESTRA BACKS 25-YEAR-OLD SOPRANO

CHATTANOOGA, Tenn. (ANP)

Mary Robbs, 25-year-old soprano, made her concert debut as soloist with the Chattanooga Symphony Orchestra in the Community theatre of Memorial auditorium here last Wednesday night. It is believed to be the first time in the south that a colored artist has been a featured performer with a white orchestra in a major public concert.

Miss Robbs received a thunderous ovation from an audience of approximately 1,000 persons when she came on stage—not so much for her vocal gifts since she had not previously displayed them locally, but because of her presence as well as the action of the symphonic association in making it possible for her to appear on the program.

Won in Competition

She was selected as guest soloist in a "young artists" competition held by the Chattanooga Philharmonic association.

For her two selections, she chose the Air de Lia from Debussy's "L'Enfant Prodigue," and "Summertime" from the Gershwin "Porgy and Bess." For an encore, she sang "Love's Philosophy." At the close of her portion of the program, the audience gave her a long ovation which required six curtain calls.

The only disturbing factor about the occasion was the segregation of the audience in conformity with local decisions. About 300 colored persons occupied seats in the balcony, but during intermission, intermingled with whites in the foyer.

Worked in Factory

A native of Chattanooga, Miss Robbs studied voice in New York, paying her expenses by working in a garment factory. She graduated with honors from Fisk University with a major in music, studied locally for two years and then went to New York to continue her training.

Mary Robbs, Soprano Makes Debut With All-White Southern Symphony

CHATTANOOGA, Tenn. —

Something believed to be unprecedented in Southern history occurred here last week.

Before an enthusiastic audience of 1,000 persons that applauded her entrance and then gave her a standing ovation that required six curtain calls, Mary Robbs, 25-year-old soprano, appeared as a soloist with the Chattanooga symphony orchestra in what is believed to be the first instance in the South in which a Negro has been featured performer with a white orchestra in a major public concert.

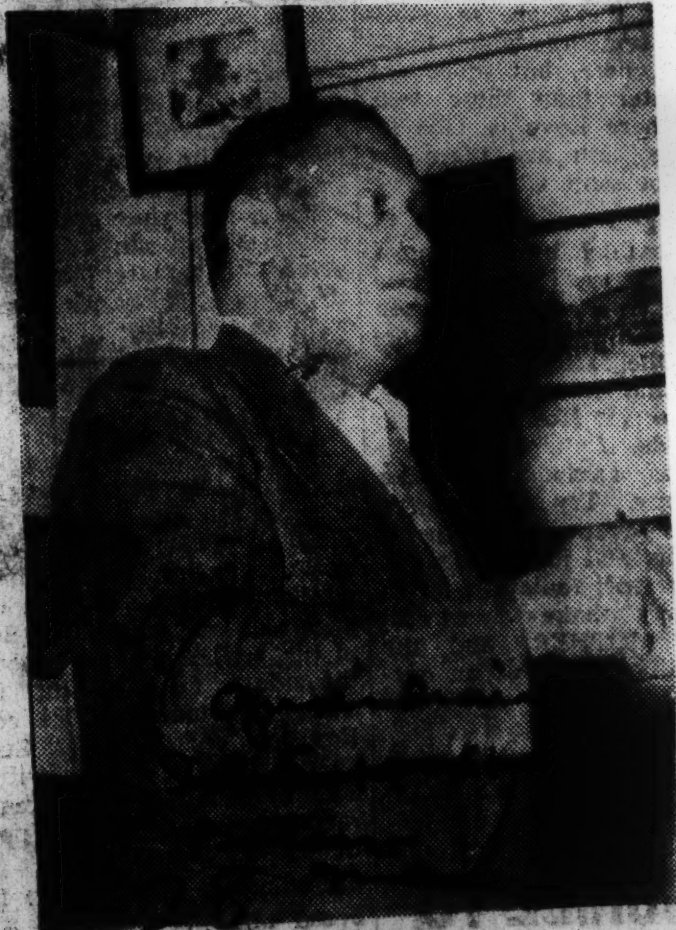
She had been selected as the guest soloist in a young artists' competition held by the Chattanooga Philharmonic association.

The audience was segregated as required by local law, with 300 Negroes occupying seats in the balcony. But during the intermission, members of both races mingled in the foyer.

Miss Robbs graduated with honors from the music department at Fisk University in Nashville, Tenn. She studied in this area for two years. Later she went to New York to study voice in continuance of her training, and had to sew labels on sweaters in a garment factory to pay her expenses.

Her father, Herbert, works as a porter in a local barber shop.

PAUL ROBESON SINGS HERE JUNE 2nd



PAUL ROBESON

Paul Robeson, outstanding baritone, returns to Boston for a concert engagement on Saturday, June 2, at 8 P. M. in Roxbury's charming Otisfield Hall. His old friend and life-long musical associate, the distinguished Lawrence Brown, will serve as accompanist. In keeping with Mr. Robeson's determination to make his talents available to all the people at nominal costs, this concert will have maximum charges within the reach of all, and the inexpensive Otisfield Hall will ring with musical richness such as it has seldom contained. Mr. Robeson will also appear

on Sunday, June 3, at 8 P. M., at St. Bartholomew's Parish Hall, 239 Harvard street, Cambridge. Cantabrigians will not have to "cross the bridge" to partake of

PAUL ROBESON SINGS TO CROWDS

Two concerts here by Paul Robeson last week-end drew capacity crowds. In Dorchester the famed baritone sang in Otisfield Hall, Roxbury on Saturday night. The following night he sang in St. Bartholomew's Parish Hall, Cambridge. Robeson's program was described as "individually composed songs which are rooted in and deeply remindful of the folk tradition". His policy, it was stated by the concert promoter, is "to serve the bulk of the people and bring back to the people the music which had its base among the people."

The artist's entrance upon the platform was greeted with wild applause. The ovation lasted several minutes, the audience standing and cheering. Every selection was heartily applauded. This was at Otisfield Hall.

At the Cambridge recital the scenes at the Saturday night performance were repeated. The hall there was jam-packed and many were turned away.

Lawrence Brown was the accompanist. He joined with Robeson in renditions of the spirituals.

Tickets may be obtained for the Boston concert from Mrs. Betty Johnson, 113 Humboldt avenue, and for the Cambridge concert from the Rev. Kenneth deP. Hughes, 64 Gorham St., Cambridge. The committee wishes to point out that seats are limited, and that tickets should be secured early in order to make certain of a place at either concert.

Hazel Scott Benefit for GI Inquirer Mon. 1-28-51 Draws Wide Public Interest

A hearty public response to the announcement that a special "Bob Smith Benefit Concert" will be presented here next month was evidenced yesterday by the receipt of many written requests for ticket reservations.

The concert, starring Hazel Scott, the famed pianist, will be held at the Academy of Music on Monday evening, Feb. 26, with the entire proceeds going to 20-year-old Robert L. Smith, of Middleburg, Pa., the courageous youth who became the first quadruple amputee of the Korean war.

MAIL ORDERS ACCEPTED

Pending a public sale of tickets to be announced in the near future, reservations may be made now by mail by writing to The Inquirer Ticket Office, Broad and Callowhill sts., Philadelphia 1, Pa. The event is sponsored by The Philadelphia Inquirer Charities, Inc.

On learning of the decision to aid young Smith, an Army private first class who lost parts of both arms and legs after suffering frostbite in Korea, and who now is convalescing in Walter Reed Hospital, Washington, D. C., Miss Scott agreed to interrupt a nation-wide concert tour to volunteer her services as the star of this special concert.

'BACH-TO-BOOGIE'

Miss Scott, who appeared frequently at Stage Door Canteens and service hospitals in all parts of the country during the Second World War, will present her much-acclaimed and inimitable "Bach-to-boogie-woogie" program for those attending the Academy of Music program.

It was pointed out that persons unable to attend the concert may help not only Bob Smith but some of his buddies by purchasing tickets and asking that they be earmarked for distribution to veterans at one or another of the hospitals in this area.

Prices of tickets, including tax, range from \$1.30 for seats in the galleries to \$12.50 apiece for box seats.

Hazel Scott to Star Here At 'Bob Smith Concert'

He hasn't heard about it yet, but Pennsylvania's first quadruple amputee of the Korean war will soon have a host of new friends to cheer him and help him on the long road to recovery.

The amputee is 20-year-old Robert L. Smith, son of a Middleburg, Pa., widow. A private first-class in the Army, he lost parts of all four limbs owing to frostbite in Korea, and now is convalescing in the Walter Reed Hospital in Washington, D. C.

BENEFIT CONCERT

Heading the column of his new marching companions, as the best-known of the Nation's younger Bob Smiths makes his way back toward normalcy, will be winsome and talented Hazel Scott, famed concert pianist.

Miss Scott broke into her schedule during a nation-wide tour yesterday to volunteer her services as the star of a special "Bob Smith Benefit Concert" to be held at the Academy of Music here on Monday evening, Feb. 26. The entire proceeds of the performance, which will be sponsored by the Philadelphia Inquirer Charities, Inc., will be turned over to Smith for his personal use.

TICKETS BY MAIL

Pennsylvanians who have read of Bob Smith's plight and of his brave fight toward recovery can join the parade of his new friends and at the same time guarantee themselves a musical treat, by subscribing now for the Hazel Scott concert here.

Ticket reservations by mail may be made now, by writing to the Inquirer Ticket Office, Broad and Callowhill sts., Philadelphia 1, Pa. The date at which public sale of tickets is to begin will be announced shortly.

Prices of tickets, including tax, range from \$1.30 for seats in the galleries to \$12.50 apiece for box seats.

Those who are unable to attend the concert personally may have the double enjoyment of helping out Bob



HAZEL SCOTT

Smith and some of his fellow-veterans by purchasing tickets to the concert and specifying that they are to be earmarked for distribution to wounded veterans at one or another of the service hospitals in this area.

PLAYED IN HOSPITALS

Miss Scott will be very much in her element in playing her inimitable "Bach-to-boogie-woogie" routine for the benefit of veterans. During the last war she was a frequent visitor to the Stage Door Canteen and to Army hospitals in all parts of the country. Whenever she visited a Navy or Air Force installation, she

not only played for the men on active duty, but afterward would visit the wards with a small portable piano and play request numbers at each boy's bedside.

She became aware of the definite therapeutic value of music when on occasion she was playing jazz numbers for wounded in the Brooklyn Naval Hospital—and doctors discovered that a paralyzed veteran, for the first time since being wounded, was moving his feet ever so slightly in an automatic attempt to keep time to the rhythm.

Miss Scott will be the sole attraction at the Feb. 26 concert, but her reputation for an ability to "pack 'em in" has guaranteed the "Bob Smith Fund" a sell-out benefit.

S.C. Segregation Takes Holiday

GREENVILLE, S.C.—Hazel Scott, pianist, played here Wednesday night of last week at the Sterling High School to a non-segregated audience.

It was the first time since Reconstruction that a mixed audience sat in a public building. No incident occurred and no disparaging remarks were heard.

Miss Scott was enthusiastically received and was presented flowers by both colored and white organizations.

She was presented by the combined sororities and fraternities of the city.

Hazel Scott's Varied Stylings Thrill Thousands in Kaycee

Intermittent rain and threatening snow failed to keep more than two thousand music lovers from Sumner high auditorium in Kansas City, Kas., Wednesday and Thursday nights for concerts by Hazel Scott, the poet of the piano. The trip to Eighth and Oakland, and some came from Lawrence and other nearby points, was well worth the effort. One thing was definitely proved. There is only one Hazel Scott. The recital Wednesday evening was of varied music suited for most every conceivable taste.

The artist's first number was "Freedom Suite," one of her own compositions. There was a plaintive note in the first movement, "Struggle." The tempo was stepped up for the second part, "Survival" and in the third and last, "Hope" the strain of a traditional Negro spiritual was easily detected. The condition was pinned in the top bracket.

The first two selections of the second group were delicate readings from Chopin, "Nocturne in C Sharp Minor (Posthumous)" and "Impromptu in F Sharp Major, Opus 36." The somber mood of "Nocturne" was affectively portrayed and effortless shading of "Impromptu," almost gay and whimsical, was superbly executed.

Two other Chopin pieces were omitted and a substitute, "Rhapsody in C Major" by Dohnanyi brought prolonged applause. In contrast to Chopin, the delivery was heavy, more bombastic but with well sustained keyboard work. Miss Scott performed another classic "Ritual Fire Dance."

In a lighter vein, the former Cafe Society entertainer gave out "Guys and Dolls," current Broadway smash hit, "Indeed I Do" from "Call Me, Madam," another New York stage sensation followed by "It's a Lovely Day Today" and "I Wonder Why."

The latter part of the program was tagged "cultural part of the evening" by Hazel Scott who said there'd be the three "B's, Blues, Boogie and Bop."

"Swinging the Classics" consisted of two selections, "Fantasy Impromptu" and "Humoresque" done in multiple note fashion on the order of the player piano of quondam days.

"How Blue Can I Get" a Scott composition of high-powered boogie, was all that the most fervent adherents of "the solid side" could have wished for. One could close

the eyes and the oriental-styled interior of Sumner auditorium faded into 125th St. and Seventh Avenue, Harlem, at its happiest and bluest, most moaniest moments, so realistic was the harmony and Harlemsque overtones.

An example of unadulterated boogie at its best, smouldering hot, pulsating, was "Chicago Fire" (heard frequently on TV) with the bronzed fingers of Hazel Scott scampering over the keys with startling and bizarre effect.

The high point of the concert was Hazel's vocalizing of "Body and Soul" with lights dimmed for the occasion. The well-dressed audience was "slightly in the groove" with gentle foot tapping and faint humming of the song that seems to live on and on.

The evening's program was brought to a reluctant but happy close with Miss Scott's inimitable arrangement and performance of "How High is the Moon" which, as she put it was called progressing jazz by the intellectuals, bebop by some and bop by another group which she said claimed her.

Miss Scott's mastery of the Steinway was most nigh matchless. Her playing was sure-fingered and effortless. Although the printed program was of little use after the first few offerings, the choosing of numbers could hardly have been improved upon.

The capacity audience remained under the spell of Miss Scott's art and at times the dropping of a pin could have been heard, so intent were the listeners to the Hazel Scott artistry.

Miss Scott wore an exquisite white satin gown, strapless and with few accessories. Her hair-do

was simple but appropriate. The Scott personality was evidenced throughout. She wanted her hearers relaxed for fullest enjoyment.

Another concert was given last night at Sumner auditorium.

Both appearances were sponsored by the Cosmopolites of Yates Branch Y. W. C. A. for benefit of the organization Miss Florentine Goodlett, a member, welcomed the audience, stated the purpose of the Cosmopolites and Y. W. C. A. in general and presented the artist of the evening.

Miss Velma McAfee is Cosmopolites president with Mrs. Will Florence Robbins acting as Y. W. C. A. sponsor of the group. Club members served as ushers, ticket takers and attendants.

The Cosmopolites are to be highly commended for bringing Miss Scott back to Kansas City

after an absence of six years. —M.H.B.

Philippa Duke Schuyler

Piano Artist Here Wed.

Philippa Schuyler, Guest Artist In A Young People's Concert



Early word: Fri. 3-30-51
PHILIPPA DUKE SCHUYLER, young composer pianist, appeared in Memphis at 8 P. M. Thursday night, March 29, as guest artist in a Young People's Concert, presented at Metropolitan Baptist Church, under the auspices of the Undergraduate Chapter of Sigma Gamma Rho sorority.

Delmar, Ga.
On this program was talent from Memphis and surrounding areas. The members put forth every effort to entertain their friends. Patrons responded to their call, but there were no tickets being sold, neither was there any admission at the door.

Philippa Schuyler Recital A Brilliant Success

By Alberta E. Douglas
Philippa Schuyler, a teen-age piano genius, played to a capacity audience Wednesday morning in the Stowe Teachers' College Auditorium. By the time she made her bow, there was not standing room for late comers who were eager to get a glimpse of the young artist who has been in the limelight since the age of 3.

Miss Schuyler, showing the tendency of youth to lean toward things which afford opportunity for broad interpretation and vivid tonal imagination, selected com-

positions from the Romantic Composers. Her first group consisted of "Variations Serienes"—Mendelssohn, "Impromptu in A Flat," "F Sharp" and "Scherzo in C Minor"—Chopin. There were played with a freshness and beauty absorbing to listen to. This freshness showed that she has a natural feeling for Romanticism. She plays with an alertness that keeps her full musical faculties employed in what she is doing. Her phenomenal finger agility enabled her to sweep clearly through complex passages and

arrive at a climax without any hesitation.

In the second group two, Vodun Chants based on the folk lore of Haiti, were interesting as well as musically dramatic. The last three compositions were products of the artist's own creative genius. "Manhattan Nocturne," composed at 12, was premiered at Carnegie Hall by the New York Philharmonic Orchestra under the baton of Rudolph Ganz. Later it received first prize in a nation-wide contest held by the Detroit Symphony and Wayne University. "Rumpelstiltskin," a scherzo from the young composer's Fairy Tale Symphony, received a prize also from the Detroit Symphony and was premiered by Dean Dixon's Youth Orchestra and later played by the New York Philharmonic, the Boston Symphony, the New Haven, Chicago and San Francisco Symphonies. "Rhapsody of Youth," written at 18, and her most recent work, is a piano concerto in one movement; it was premiered in December, 1950, at Port-au-Prince at the inauguration of President Paul Magloire who awarded it the Medal of Honor and Merit.

These compositions served further to delight an audience which had come to accept her genius long before the latter part of the program.

Miss Schuyler was brought to the city by the Student Activity Committee of Stowe Teachers' College.

in press: Fri. 3-30-51
PHILIPPA DUKE SCHUYLER, famous daughter of George Schuyler, Pittsburgh Courier columnist and New York editor, will appear in a piano recital at Stowe Teachers' college on next Wednesday morning, April 4. Miss Schuyler, since the age of 3, has attracted wide acclaim among educators and noted musicians. Her successful musical tours have carried her throughout Canada and South America. The program is scheduled for 11:00 a.m., and it is free of charge.

RECKLESS BLUES OR 'NOBODY KNOWS YOU WHEN YOU ARE DOWN AND OUT'

Gin • And Bad Business Management Led To Downfall Of Famed Bessie Smith

(THEATRICAL EDITOR'S NOTE: The story of the rise and fall and untimely death of Bessie Smith, famed blues singer, is told by the Columbia Records biographical department, following the waxing of "The Bessie Smith Story," a Columbia anthology of four volumes, which will appear in series form in forthcoming issues of the AFRO).

'The Bessie Smith Story'
BESSIE Smith was born in Chattanooga, Tenn. when even she never knew.

As with many of the New Orleans jazzmen, Bessie was a victim of the casual attitude of southern officials toward colored birth certificates.

Jazz historians have placed the year as 1895 or 1896 but Frank Walker who discovered her for Columbia Records and managed her affairs for a time believes the right date is 1900.

Born in crushing poverty, she got her first break when Ma Rainey's Rabbit Foot Minstrels passed through Chattanooga and the great Gertrude Malissa Nix Rainey herself heard young Bessie.

Ma unquestionably the finest of the pioneer blues singers took the young girl on the road with the show and taught Bessie how to use that magnificent voice.

Bessie served a long apprenticeship with such small-time traveling tent shows as Charles P. Bailey's Company and Pete Wesleys' Florida Cotton Blossoms. It was not until after her first recording "Down Hearted Blues" was a smash hit that she broke into the best vaudeville circuits.

A Top Attraction

She covered the entire south and most of the major northern cities in the middle twenties always as the top attraction on the bill. She always closed the show singing four or five of her current best-sellers and asking for requests. All her tours were arranged so that she would have a week or two at regular intervals in New York during which she'd learn her new numbers for recording.

For the first two or three years

Bessie recorded only what was assigned to her by Columbia. The material was real country blues. Many Bessie wrote herself, sometimes registering them under her husband's name.

Turned To Alcohol

In later years the type of material which she recorded underwent drastic changes. This was a reflection of a change in Bessie's life, in which the underlying cause was her increasing addiction to alcohol as an emotional release.

Bessie was a large, handsome woman, 5'9", and though she weighed 210 pounds in her prime almost all of it was solid bone and muscle. Her appetites were as prodigious as the strength of her voice and body. She drank to excess in her youth and increased her capacity as she rose to fame.

Hers was a quick cycle from the obscurity of cheap tent shows, carnivals and honky-tonks that preceded her first recording in 1923 she shot right up to the big time was riding high during 1924-

27 but by 1930 was holding on not too successfully.

Errors of Management

At fault was a combination of changing public taste, her own excesses and gross errors of judgment after Bessie and her husband a Philadelphia policeman Jack Gee began handling her own affairs.

Her last New York appearance, presaging increasing appreciation by serious students of jazz and folk music was in 1936 at a Sunday afternoon jam session sponsored by the United Hot Clubs of America at the original Famous Door on 52nd Street.

Symbolically, she didn't even take off her cheap furs as she sang a few songs and returned immediately to the hit-and-miss gigs she was forced to play for a precarious living.

She Forsook Blues

Artistically, Bessie's high life carried her away from the folk roots whence sprang her great appeal. She withered as she substituted

more sophisticated material for the country blues which had given her fame. By 1927 old-time blues began appearing less frequently on her releases and within two years they stopped entirely.

Her record sales fell off, and on the road Bessie was no longer able to call her shots. She broke with Walker, handled her own money and soon threw it away as thoroughly as the character of whom she sang so knowingly in "Nobody Knows You When You're Down and Out."

Spending more lavishly than ever Bessie had to take any kind of work to make money and soon she was accepting engagements for which she had to sing bawdy third-rate blues or do mammy routines in costume. She combined both in her one Broadway engagement—three days at Connie's Inn in 1928.

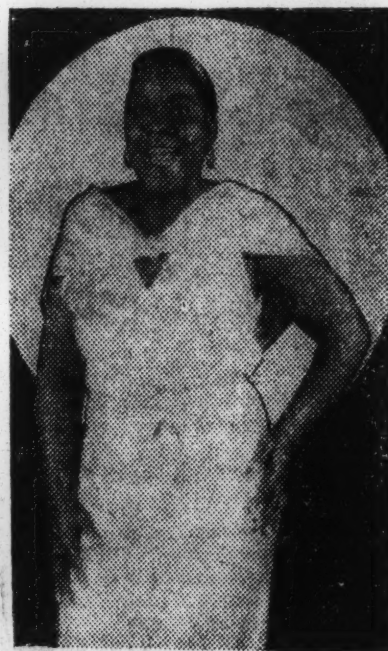
Worked Up By 1933

It was only a matter of another year or two before the public was to turn its back on the country blues. Walker tried assigning her a wide variety of pop-type tunes, hot jazz songs and blues with bizarre lyrics but none of them sold the way the old blues.

By 1931 Walker reluctantly had to admit that Bessie was washed up as a commercial recording artist and her last session in 1933 was a sentimental gesture sparked by John Hammond who like Walker has never lost his enthusiasm for the greatest blues singer of them all.

On September 26, 1937, on the eve of Hammond's departure to Mississippi to bring her back to New York to record again with Jimmy Jonson Bessie was in an automobile crash just below Clarkdale south of the Tennessee state line on the main road to Memphis.

Her right arm nearly severed in the collision Bessie died from loss of blood under circumstances that have never been clearly established. The most solidly documented version seems to be that Bessie was denied admission to one hospital because of her color and died, on the way to another.



Bessie Smith as she appeared in 1937, shortly before her untimely death in an auto accident in Mississippi.



Bessie Smith with Jimmie Mordecai in "The St. Louis Blues," a new talkie by W. C. Handy, which was made in 1930.

THE BESSIE SMITH STORY:

Down Hearted Blues' Was Bessie's First Hit Record

(THEATRICAL EDITOR'S NOTE
This is the second in a series of arti-
cles dealing with "The Bessie Smith
Story" made in album form by Colum-
bia Records).

Opening Volume I of "The Bes-
sie Smith Story" is the great
blues singer's first record, "Down
Hearted Blues," with Clarence
Williams at the piano.

First Record A Hit

Columbia released this platter in
1923, confident that genuine blues
sung in authentic manner by an
unspoiled folk artist would sell
records.

Issued without fanfare, Bessie's
first record became a hit, outsell-
ing the leading popular record of
the day.

Bessie and Louis Armstrong,
probably the two greatest talents
jazz has ever known, join forces
in nine of the twelve songs in this
volume.

The country church sound of
Fred Longshaw's harmonium en-
hanced their first session when
"The St. Louis Blues," a slow
"book" rendition, and "Reckless
Blues" were cut. Other products
of their collaboration were
"You've Been A Good Ole Wag-
on," "Sobbin' Hearted Blues" and
"Cold In Hand Blues."

Louis and Bessie

Throughout their joint sessions,
Louis and Bessie "send" each
other with Bessie's vocal phrases
cueing Louis to an improvisation
of the same melodic line or a con-
trasting trumpet chorus.

Preceding the Armstrong group
sessions and rounding out this first
volume are two of Bessie's earlier
efforts, "Ticket Agent Ease Your
Window Down," featuring an elas-
tic lowdown "alley fiddle" solo by
Robert Robbins, and, "Jailhouse
Blues," with accompaniment by
Irving Johns' spirited piano.

Volume II

This set contains a potpourri of
great Bessie Smith's covering a
wide range of years and styles,
from 1924 and the marvelous
"Weeping Willow Blues," through
her last recording session, a bar-
relhouse affair with an all-star
group featuring Jack Teagarden,
Chu Berry and Benny Goodman.

A real vaudeville air pervades
this last of Bessie's record dates.
All the songs, "Gimme A Pig-
foot," "Take Me For A Buggy

Ride," "Do Your Duty" and "I'm
Down In The Dumps," were writ-
ten by Wesley (Socks) Wilson, vet-
eran of the stage. Leader of the
band was Buck Washington, pian-
ist of the famed comedy team of
Buck and Bubbles. The songs, all
16-bar blues, abound in colorful
slang.

"Pigfoot" Exciting

Most exciting is "Gimme A Pig-
foot," a picture of Bessie herself
in the guise of Miss Hanniah
Brown. Her opening cry, "Twen-
ny-fi cents! Huh? No, no! I
wouldn't pay twenny-five cents to
go in nowhere!" — identified a
Harlem rent party which appar-
ently follows the New Orleans
custom of handing out pigsfeet

free to patrons on "pigankle night"
In Barrelhouse Mood

Bessie continues in barrelhouse
mood, singing Clarence Williams'
dance novelty, "New Orleans Hop
Scop Blues" and the swingy, good-
natured "Jazzbo Brown and Mem-
phis Town" which has Buster Bai-
ley of the Fletcher Henderson
Band — and Fletcher at the pi-
ano — playing a bouncy clarinet
solo in the role of Jazzbo the leg-
endary clarinetist.

The Bailey-Henderson team al-
so accompanies Bessie on her in-
tense "Gin House Blues." This
tune, as well as "Me And My
Gin," is more than a bit autobi-
ographical.

However the most personally
meaningful of all Bessie Smith
recordings is her unforgettable
"Nobody Knows You When You're
Down And Out," considered by
many to be the greatest record
Bessie ever made.

The remaining blues in Volume
II reflect a variety of Bessie's
"new blues" subjects. Bessie sings
"Black Mountain Blues," a series
of outlandish pictures of a tough
community, and the compassion-
ate "Poor Man's Blues," a sort of
"social protest" song preceding
many of inferior quality.

(Continued Next Week).

Mrs. Willie Mae Ford Smith

Willie Mae Ford Smith Celebrates 30 Song Yrs.



MRS. WILLIE MAE FORD SMITH

(By Chick Finney)

Willie Mae Ford Smith, your Gospel Singer has been hailed from coast to coast for her splendid rendition of "Spreading the words of God through song." April 15, 1951 will always be remembered as the 30th anniversary celebration of a lady who loves nothing more than singing sacred music. The celebrated program honoring Willie Mae Ford Smith will be held at the Masonic Temple Auditorium, featuring the famous Ward Singers of Philadelphia, Pennsylvania and many other outstanding Gospel artists.

The tall, stout lady who possesses a pleasant smile at all times, seems very modest as she talks of her 30 years of singing. Mrs. Smith comes from a musical family, her first instructor was her father, Clarence Ford. Before becoming a soloist, in 1920 she was featured within a family quartet, but they all are doing solo work on their own, as Mrs. Emma Ford Stewart, Mrs. Mary Ford Yandle, Mrs. Geneva Ford Clark and our celebrated star, Mrs. Willie Mae Ford Smith.

Mrs. Smith is a national figure and holds several offices in such organizations as the National Gospel Convention Singers, the

National Baptist Convention and the only Negro member of the National Evangelists of the volunteers of America and many others. Her records (Gotham and Superb labels) are among the best sellers and there seems to be a demand for more tunes as "Who Could Ask For Anything More", "Give Us Wings", "Call Him By His Name" and "Jesus is the Name".

The celebrated gospel artist has a scheduled program that keeps her busy throughout the year. At home she owns and operates the Gospel Singers Clinic, 911 N. Jefferson, instructs the Willie Mae Ford Smith Specials and other local activities. The latter is composed of a group of young singers, ages range from 4 to 25 years.

Mrs. Smith always has kind words for everyone and seems to be amazed at her work. Her son, Willie James Smith, is a Gospel soloist, daughter Bertha has been her accompanist for approximately 13 years and the youngest daughter, Jacqueline, is a member of the choir at Tennessee State College. Hundreds of friends and music lovers are expected to attend the Willie Mae Ford Smith 30th anniversary celebration program Sunday, April 15 at the Masonic Temple.

Georgian Who Composed 'Sound Off' To Stay at Mill

SANDERSVILLE, Oct. 31—(INS)—A 25-year-old Negro war veteran, who composed the now famous marching song, "Sound Off," then forgot about it, appears on the brink of fame and fortune.

Willie Lee Duckworth said he intends to continue his schooling, however, and "go right on working at the veneer mill."

Duckworth told Wednesday how he put the ballad together while at an Army training camp, near New York City, in 1944. He said:

"I hardly remembered that song until I learned it was popular."

"Never wrote one before. Don't know anything about music, and I figured that one was sort of a poem."

The youthful veneer mill worker, who attends a night business school at Sandersville, presumes that "Sound Off" was turned over to a music publishing firm by an Army officer he identified as Col. Bernard Lance, of New York.

Willie said he "got a little money" from the music company about a month ago, and that he looks forward to receiving more royalties as time goes on. "But," he added, "I plan to go on to school and keep my job."

Duckworth and his wife live in a four-room house near Sandersville.

He said he put together the martial tune of "Sound Off" while he was a GI, preparing for a trip overseas. He was assigned to the European war theater, but reached there only after armistice was signed.

Marching Song - "SOUND OFF"
Willie Lee Duckworth *(Composer)

Feet Hurt No More As 'Tired Willie' Rests On Fame, Fortune Of 'Sound Off'

NEW ROCHELLE, N. Y.—Wil-over the world. In 1949, it was Willie Lee Duckworth is relaxing at put into incidental marching music his home in Sandersville, Ga., on the motion picture, "Battle of the Bulge," pouring in from his tieground." Television, radio and famous army song, "Sound Off," jukeboxes sent its popularity soaring.

The origin of the GI complaint song done in cadence time, he—Willie, who "retired" from the Army on a raw spring night in army long ago, now lays back in 1944. Willie Lee was one of 200 comfort and listens to such famed weary soldiers slogging back to groups as the de Paur Infantry Fort Slocum, N. Y., from a 24-Chorus "sound off" on his old hour bivouac, 13 miles away. "Duckworth Chant."

He began a soft chant, making up words as he went along. Fitted to the rhythm of marching order, the rest of his mates picked up the tune and arrived in camp on the double and on key.

Credit for the rise to fame of the song goes to Col. Bernard Lentz, commander of the post and an authority on close-order drill, who noticed in the days after the bivouac, drill teams and work squads going to their duties, marching briskly and chanting as they went.

He asked Pvt. Duckworth where he got the song from. Willie told him that he made it up "in his head." Col. Lentz immediately incorporated the "Duckworth Chant" into daily drill at the post.

Musicians on the post helped Duckworth to transcribe his words and music. This was later published in a revised edition of the colonel's manual, "The Cadence System of Teaching Close Order Drill." Fellow soldiers added dozens of "printable" verses to the original ones.

Typical of the verses is Pvt. Duckworth's complaint, "The captain rides in a jeep, the sergeant rides in a truck, the general rides in a limousine, but we're just out of luck." In another verse, Willie moans, "I don't mind to take a hike, if I could take along a bike. If I get smacked in a combat zone, gimme a Wac to take me home."

Before V-J day, copies of the song were distributed by the War

'Sound Off', GI Chant Becomes Hit In Hollywood; Broadway Interested

p. 23 Defender Sat. 12-8-51

"Sound off — one, two. Sound off — three, four."

This cadence count has been as familiar to American GI's of World War II and there after as a baby's "Mama" is to mothers throughout the world.

Yet, surprisingly enough, civilians who never have had service in the army knew nothing about this familiar chant until a motion picture, "Breakthrough" hit the movies.

It all came to a weary soldier up in Fort Slocum in New Rochelle, N. Y. in 1944. As are most soldiers after a long hike, this

soldier, Pvt. Willie Lee Duckworth, felt somewhat bitter, and a number of gripes entered his thoughts.

Duckworth is the author of the "Duckworth's Chant," or as it is more commonly known, "Sound Off," — the singsong military cadence chant born during the late war and now appearing on the civilian scene dressed up in popular arrangement.

The chant, well on its way to becoming one of the treasures of folk music, was known in its original form throughout the war to every man who wore the uniform of the U. S. armed forces—

whether he was a state-sider or saw duty in one of the many theatres of war or occupation abroad.

Civilians, however, as a group did not hear of the tune until the motion picture depicting the Battle of the Bulge ("Breakthrough") made its appearance in theatres all over the country.

On the heels of this came many recordings by popular musicians Vaughn Monroe and the DePaur Infantry chorus for examples. And finally, the tune went the way of all other catchy numbers, striking paydirt as a commercial jingle advertising a certain brand of cigarettes.



Bernard Greenhouse, 'cellist, with Anthony Makas, his accompanist, who will play a suite for 'cello and piano by the American composer, Howard Swanson (center), at Town Hall tomorrow night.

Thomasina Talley In Jefferson City Recital

JEFFERSON CITY, Mo. — Thomasina Talley, nationally known pianist, will be presented in a recital Friday evening, March 16, by members of the Jefferson City Branch of the American Association of University Women. The recital, Miss Talley's second local appearance, will be in the junior college auditorium here.

The affair will mark the first local presentation by AAUW of a Negro artist. Two important AAUW projects will benefit from the recital—the scholarship and foreign fellowship program which aids gifted American women scholars and helps women of war-torn countries to get much-needed training.

The artist was born in Nashville, Tenn., the younger of two daughters of Prof. Thomas W. Talley of Fisk University. Graduated from Fisk at the age of 15, Miss Talley continued her musical training at the Juilliard School of Music where she won scholarships for three years and studied at Columbia University from which she received the doctoral degree in music.

WON ACCLAIM

Miss Talley has won acclaim in recitals at Steinway Hall, Town Hall, Riverside Church and Columbia University in New York, and at Bushnell Auditorium, Hartford, Conn.; Keil Auditorium, St. Louis, and the Music Hall, Kansas City, Mo.

She has been heard over the National and Columbia Broadcasting Systems and has appeared as a soloist with the Columbia University and Riverside Symphony Orchestras of New York City.

President of the Jefferson City Branch of the AAUW is Mrs. Jack Stanford. Mrs. James F. Gamble is chairman of the committee on arrangements for the recital.

Among the members of Lincoln University who are active members of the Jefferson City Branch

of AAUW are Miss Flora B. Chisholm, Mrs. Marcia Canty Hammons, Mrs. Pauline B. Eans, Miss Gwendolyn McDuffie, Mrs. Ruth Edwards and Mrs. Thelma Thurston Gorham.



THOMASINA TALLEY

Thomasina Talley Plays Jefferson City Concert

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MISS TALLEY

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The affair will mark the first local presentation by A.A.U.W. of a Negro artist. Two important A.A.U.W. projects will benefit from the recital—the scholarship and foreign fellowship program which aids gifted American women scholars and helps women of war-torn countries to get much-needed training.

The artist, whose music education began with piano lessons at the age of five, was born in Nashville, Tenn., the younger of two daughters of Prof. Thomas W. Talley of Fisk University.

A graduate of Fisk at the age of 15, Miss Talley continued her musical training at the Juilliard School of Music, where she won scholarships for three years, and at Columbia University, from which she received her doctoral degree in music. Fellowships from the Rockefeller Foundation financed her work at the latter institution.

Miss Talley has won acclaim in

recitals at Steinway Hall, Town Hall, Riverside church and Columbia University in New York, and at Bushnell Auditorium, Hartford, Conn.; Keil Auditorium, St. Louis, and the Music Hall, Kansas City, Mo.

Enthusiastic audiences have been thrilled by her piano artistry in many other cities, notably Springfield, Mass., Baltimore, Chicago, Jacksonville, Fla., New Orleans, Fisk University and Tennessee State College, Nashville.

She has also won many admirers at white and Negro colleges, among them Columbia University, Slippery Rock State Teachers College, Pa., Johnson State Normal College, Vermont, Morgan College, Cheyney State Teachers College, Willard University, Fisk University, Tennessee State and the University of British Columbia.

She has been heard over NBC and CBS networks and has appeared as a soloist with the Colum-

bia University and Riverside Symphony orchestras of New York City.

Formerly head of the music department at North Carolina State College, she taught at Tillotson College, and for three years served as a visiting professor of music at Lincoln University, Jefferson City, Mo. For the past nine years she has conducted a music studio at her home in Jefferson City.

She is married to Dr. Lorenzo Greene, nationally prominent Negro historian and professor of history at Lincoln University. A member of Alpha Kappa Alpha sorority, Miss Talley holds membership in two honor societies, Kappa Delta Pi and Pi Lambda Theta, and is active in local and statewide community and civic projects and affairs.

President of the Jefferson City branch of the A.A.U.W. is Mrs. Jack Stanford. Mrs. James F. Gamble is chairman of the committee on arrangements for the Thomasina Talley recital.

Among members of the Lincoln University faculty who are active members of the Jefferson City branch of the A.A.U.W. are: Miss Flora B. Chisholm, dean of women; Mrs. Marcia Canty Hammons, Mrs. Pauline B. Eans, Miss Gwendolyn McDuffie, Mrs. Ruth Edwards and Mrs. Thelma Thurston Gorham.

Opera Singer Scores In Hometown Return Recital

WILMINGTON, N. C.—Caterina Jarboro, who attained stardom as the first Negro "Aida," when she sang in New York's famed Hippodrome two decades ago, returned to the place of her birth here and had the entire city literally at her feet.

Miss Jarboro was heard by 600 persons in Williston High School's auditorium. The audience was unsegregated. The mayor, city councilmen, the constable, and nearly 200 leading white citizens helped crowd the hall to hear the diva open and close her concert with "Homing."

The audience was misty-eyed as the opera star who trained in France and Italy before making her American debut in the thirties, took her last curtain call with Mrs. Constance O'Dell, director of Williston's nationally-known choral club. Mrs. O'Dell was the accompanist.

THE EDITOR OF a daily paper who is one of the South's most outstanding music critics, gave a long and enthusiastic review of the event, the following morning.

Members of the AKA sorority, of which the star is a member, presented Miss Jarboro with flowers during intermission, and Dr. Frank W. Avant, who with Mrs. Avant entertained the singer during her ten-day visit, thanked the audience for their presence.

Miss Jarboro proved to be as great a speaker as she is a singer, for she captivated the crowd with her gracious and invigorating personality when she said: "I do not want to be remembered as a great singer but as a child at 214 Church street, where I was born and as a student under the Franciscan Sisters at St. Thomas Catholic School." Both of the two priests and some of the Franciscan Sisters were present.

THE SINGER'S CONCERT benefitted the Community Boys Club. She brought checks amounting to \$75 from the Sons and Daughters of North Carolina (New York) and David Lane, Wilmington-born mortician of Brooklyn, N. Y.

The Avant home was thronged for one week with fans of

board of directors.

The singer lives in New York City and California, where her time is taken with charity work.

both races. Many social events were staged for her, and one friend of her father, who at one time operated a barber shop here for white trade, sent his car for her private use for a day. The Boys' Club made her their first female member of the



CATERINA TARBORO

During the last war, she entertained soldiers in Europe. She has several medals from as many countries, including the United States, in recognition of her war work. This government named one of its jeeps "Caterina" in her honor. She used it in Italy.

Royal Choral Society Pays Tribute To Negro Composer

Samuel Coleridge-Taylor's Memory Is Feted By Music Lovers In London's Albert Hall

By GEORGE PADMORE, Our London Correspondent

LONDON. — The director and members of the Royal Choral Society paid their annual tribute to the memory of one of England's greatest composers, the London born Negro, Samuel Coleridge-Taylor, recently, when the composer's famous cantata, "Hiawatha," was presented to a packed audience of music lovers in the Albert Hall.

Commenting upon the performance, the music critic of the London Times says that, "even though the hordes of redskin who once ran riot in the Albert Hall have now to be orderly pale-faces in a uniform of black and white on the platform, the Royal Choral Society from time to time refreshes both its memory of Hiawatha."

And each time the score comes out it makes its mark, for even if rigidly denied the respectable front door to the affections, the music has a way of sneaking round the back and being there just the same.

AFRICAN DOCTOR

Samuel Coleridge-Taylor was born in London on August 15, 1875, and died in 1912.

He was the son of West African doctor from Sierra Leone and an English mother.

Having made meteoric career as a medical student, the father found himself waging a losing battle against colour prejudice.

Depressed and discouraged, he returned to Africa, hoping to send for his wife and son later.

But Dr Coleridge-Taylor died

Coleridge-Taylor became famous,

He was a most prolific composer and provided the music for many plays by Stephen Phillips — "Herod" in 1900; "Ulysses" in 1902; "Nero" in 1906 and "Faust" in 1908 also occasional music for "Othello."

His compositions covered a wide field.

However, it was into his Negro spiritual settings he breathed all the sorrows and frustrations of a race still fettered by their racial characteristics.

Until his untimely death, composition after composition flowed from his pen — songs, symphonies, variations, sonatas and his famous violin concerto.

Coleridge-Taylor was terribly sensitive as well as very shy and modest.

In fact, those who knew him say, his was the hypersensitive temperament which invariably goes with highly gifted genius.

THE VIOLIN

Inheriting the musical genius of his race, young Samuel turned instinctively to singing and was for many years a leading soloist in London church choirs.

Later, he took up the violin, and as a lad spent all his pennies on manuscript sheets over which he scrawled his first compositions.

He went on studying the violin at the Royal College of Music, where he also studied composition under the distinguished composer and organist, Sir Charles Villiers Stanford.

Three years later he won the composition scholarship.

From then on his musical reputation was established.

His first important work was a symphony presented at St. James's Hall, London, in 1896, but it was not until he wrote the music to Longfellow's poem — "Hiawatha" — on one of the most picturesque and melodious choral works in existence, that

Helen Thigpen

Soprano Helen Thigpen Captivating in N.Y. Concert

By CARL DITON

NEW YORK — (ANP) — The Negro church throughout America may in our own time be making a monumental contribution to the cause of Negro musical art, and to authoritatively estimate it would be a huge undertaking.

As concerns New York city, however, we are certain, for added to the number of high standard musical attractions already staged in Harlem, St. Mark's, Dr. Samuel H. Sweeney, pastor, launched a unique affair recently featuring chamber music with Helen Thigpen soprano and the highly reputable string quartet of the Juilliard School of Music.

Chamber music is not new to the Negro. Indeed it is pleasant to relate that Negro string quartets have been in existence for at least a quarter of a century. But what is new is the financial maintenance of a quartet organization such as the Juilliard School of Music has achieved whose sole purpose is to popularize music through that medium, contemporary as well as ancient, and to arrange appearances in Negro as well as other communities.

Helen Thigpen who has concertized extensively, including appearances with symphony orchestras, stands among the top Negro singers of the day.

And her race is to be congratulated in that by far the bulk of her training has been accomplished (and still is) under the guidance of American Negro teachers, including those of Howard university. Miss Thigpen opened the program with Cesti's E dove t'aggiri, and Marcello's Fate in cenere from the cantata "Didone" revised by the celebrated Italian composer, Respighi.

Within this group the singer evidenced a voice of wide range, tapering in richness from large to small as she ascended the scale, as well as a captivating and dramatic interpretative style.

The Juilliard players countered with the genial C major Hydn quartet, Op 54, No. 1: Allegro con brio, Allegretto, Menuetto Allegretto, Presto. They were superb in their sympathy for one another, and for their mastery of dynamics and balancing of tone. Later on they interpreted with commendable skill the 4th quartet of Bela Bartok; Allegro, Prestissimo con sordino, Non troppo lento, Allegretto pizzicato, Allegro molto. To this reviewer, of all the

modern composers, Bartok seems to be the more human.

In his larger works, this quartet included, musical experiment is ever apparent but it seems always inferior to other elements that are also present such as warmth of color, and that seemingly intangible thing we call imagination and phantasy. The tonal effects of the Prestissimo and the Allegretto pizzicato were simply uncanny.

There was a contemporary touch to the concert. Peggy Glanville Hicks' Profiles from China, for voice, string quartet and piano, and Howard Swanson's Night Song, Junk Man, and Joy, for vocal solo were appended. Both composers acknowledged applause.

Mr. Swanson is a new star in the Negro composer's firmament. The Profiles; Poetics, A lament of scarlet cloud, The dream, Crepuscule, and The Son of Heaven were sung without interruption.

Prior to the Swanson works, Miss Thigpen exhibited some of her best diction in the French songs of Chausson: Oraison and Serre chaude.

The audience, altho quite appreciative, was not representative of St. Mark's in size on similar occasions. Nor is this by any means a reflection. It must be remembered that singers have held the attention of the Negro music-loving public for many years.

Nevertheless, it must be borne in mind that Negro musical achievement must be fought on all fronts. And when that day is realized, an audience will assemble to hear music, a string quartet notwithstanding!

David Allen was the accomplished accompanist.

CONGRATULATING METROPOLITAN OPERA AUDITIONS WINNERS



Rudolf Bing, right, with Maria Leone, soprano from Detroit who was first, and Fred Thomas, baritone from Norristown, Pa., who tied for second place.

of the Air. Thirty-two of these were heard in coast-to-coast broadcasts, eleven were recalled for Metropolitan stage auditions, six were selected for the semi-finals, and of these Miss Leone, Mr. Thomas and Mr. Knowles survived. The judging committee, headed by Mr. Bing, included John Gutman, Kurt Adler, Fritz Reiner, Alberto Erede, Fritz Stiedry and Fausto Cleve of the Metropolitan staff.

First To Obtain Contract With Metropolitan Opera

MORRISTOWN, PA. — Fred Thomas, a baritone from Norristown, Pa., will be the first Negro under contract to the Metropolitan Opera Association if he successfully completes his scholarship studies at the Met next season.

Mr. Thomas received the opportunity to study at the famed New York opera house by virtue of being one of the top three winners in the recent Metropolitan Opera Auditions of the Air competition. He tied with Paul Knowles, a Cleveland tenor, for second place.

First-place winner was Miss Maria Leone, a soprano from Detroit who has studied music since she was 11 years old. The three young singers received their awards on Tuesday night from Mark Woods, the vice chairman of the board of the American Broadcasting Company. The awards were made on the Auditions radio program.

In officially acknowledging their competence, Rudolf Bing, well-known general manager of the Metropolitan Opera said: "The met does not intend to abandon these young artists tonight to face the future alone with handsome prizes and encouraging words."

"The scholarships which they receive carry with them a mutual privilege on their part, to seek advice; and on ours, to give it—so that these growing careers will be under observation while in the formative stages."

Mr. Thomas, whose career is being watched with considerable interest, made his concert debut last week in Town Hall. The competition in which he tied for second place started out with over 700 entrants.

The judging committee included: Rudolph Bing, as head; J. Gutman, Kurt Adler, Fritz Reiner; Alberto Erede, Fritz Stiedry and Fausto

WOMAN, TWO MEN WIN OPERA PRIZES

Metropolitan Auditions of Air
Awards Go to Maria Leone,
Fred Thomas, Paul Knowles

Wed. 3-28-51
One young woman and two young men have captured the Metropolitan Opera Auditions of the Air awards, and will receive cash prizes and "scholarships" to the opera house next season. Maria Leone, a soprano from Detroit, received top honors. Tied for second place were Fred Thomas, a Negro baritone from Norristown, Pa., and Paul Knowles, a tenor from Cleve-

land. *New York*
The three singers received their prizes last night from Mark Woods, vice chairman of the board of the American Broadcasting Company, on the Auditions radio program.

Rudolf Bing, general manager of the Metropolitan Opera, also was present to make the actual presentation. The opera, he said, "does not intend to abandon these young artists tonight to face the future alone with handsome prizes and encouraging words. The scholarships which they will receive carry with them a mutual privilege—on their part, to seek advice, and on ours, to give it—so that these growing careers will be under observation while in the formative stages."

Miss Leone, 22 years old, will receive a \$2,000 scholarship. Mr. Thomas and Mr. Knowles will receive \$1,000 each.

The soprano, a finalist in the Detroit regional auditions, has studied music since she was 11, and spent two years in Italy studying under the recommendation of the Rome Opera Company.

Mr. Knowles, who started as a medical student, switched to clarinet, saxophone and cello before turning to vocal studies. He sang in Britten's "Peter Grimes" at the Berkshire Music Center and recently was engaged by the Boston Symphony as soloist in Beethoven's "Missa Solemnis."

If Mr. Thomas goes on to become an actual member of the Metropolitan Opera Association, he will be the first Negro singer ever to be under contract there. The baritone has sung in the Broadway "Showboat," and the road company of "Call Me Mister." A few weeks ago he made his concert debut in Town Hall.

This year there were more than 700 applicants for the thirteenth season of Metropolitan Auditions

Pianist Lois Towles Plays Concert Here February 23

Miss Lois Towles, brilliant young piano concert artist, will appear in Memphis Friday evening, February 23rd at Clayborn's Temple, Hernando and Pontotoc, under the auspices of Alpha Phi Alpha Fraternity men of the graduate chapter. Fresh from a series of concert tours on the continent of Europe, Miss Towles returned to the states during the holiday season to carry out commitments for concerts made a year ago. The lovely lady of the ivory was especially hailed in Paris where she played before the most exacting critics of the stage and screen.

Charles Tarpay, newly elected president of Alpha Phi Alpha Chapter, said that the coming of Miss Towles will set the stage for sponsorship of a series of high-calibre attractions by the fraternity during the coming months. Efforts are being made to pack Clayborn's Temple to capacity, including in the attendance hundreds of young people of the local public and private schools interested in things of cultural.

There will also be a large number of Fisk graduates and former students expecting to turn out for the Lois Towles concert in view of the fact that the Arkansas-born mistress of the piano is identified with the Fisk University Music Department.

Miss Towles has devoted much time to special study with the eminent Russian concert pianist, Sacha Gorodnitski. She has also been singled out by Arthur Rubinstein, world-famous pianist, as a gifted interpreter of the keyboard and was given a free fellowship in Master Coaching at his Hollywood studio by the virtuoso himself. She then went on to France last summer for further coaching at the Fontaine Bleau Conservatory under Robert Casadesu, another great genius of piano. Following this, Miss Towles registered at the Cite Universitaire for further coaching. She presently holds the Assistant Professorship in music at Fisk.

Advanced sale of tickets, now available in all the schools, drug stores, and individual members of the Alpha Phi Alpha Fraternity, is \$1.20 for adults and 75 cents for school children. General admission is \$1.50 for adults and \$1.20 for children.

A. L. Dumas, Attorney A. A. Lattin, and L. O. Swingle are in charge of the committee on arrangements.



MISS LOIS TOWLES

Young Soprano Thrills Group At Staunton

STAUNTON, Va. — There wasn't room for 5,000 instead of the 500 persons that filled the auditorium of Mt. Zion Baptist Church here last week to be captivated by the singing of Miss Margaret Elinor Tynes, brilliant young soprano of "Porgy and Bess" fame.

Miss Tynes, whose brother, the Rev. Morris H. Tynes, is pastor of the church, proved that talent runs in the family when she sang a duet with her brother.

The formal program consisted of 17 numbers, ranging from operatic to light opera and spirituals. Her rendition of Pietro Mascagni's "Voi Lo Sapete," from "Cavalleria Rusticana," indicates why she became the first colored singer to be admitted as a permanent member of the New York Opera Company.

A NATIVE of Lynchburg, Va., Miss Tynes is a graduate of Dudley High School and A. and T. College in Greensboro, N. C., where her parents moved when she was very young. She was soloist for four years with A. and T. College's nationally known A Capella Choir, then under direction of Warner Lawson.

Miss Tynes continued her music studies at Columbia University and the Juilliard School of Music, receiving with honors her M. A. degree. Her experience, stage wise, reaches through a series of productions with "Porgy and Bess" in the role of Bess, understudy to Etta Moten in "Lysistrata" and a year of performance with "Finian's Rainbow."

She has unusual technique, voice control and outstanding range. The singer was accompanied by Allen Brown, a concert pianist in his own right.

\$4,500 PER AIN'T HAY

Sarah's First Stint at *Apollo* Was for 'Free'

NEW YORK — Sarah Vaughan, the "swoon" gal with the "Magic Voice," will return to the scene of the break that started her on her meteoric singing career when she takes to the stage of Harlem's 125th St. Apollo Theatre for a week's stay opening Friday, April 6.

Sarah will be paid her top salary of \$4,500 in addition to a percentage deal that may net her as high as \$10,000 for the week.

It was just six years ago that Sarah trekked across the Hudson River from her home town of Newark, N.J. to compete in the Apollo's famed amateur contest.

Now Musical History

The rest of that tale is now musical history, for Sarah copped top honors among the Apollo amateur contenders that night and was promptly signed for her first professional singing job as vocalist with Earl Hines' band.

That the former Newark church choir singer has come a long way in the past six years is evidenced by her many awards as America's No. 1 girl singer. Just a few months ago she won the annual popularity polls of both "Down Beat" and "Metronome" magazines for the fourth consecutive year, an achievement unprecedented in the history of those music trade journals.

The song stylist just recently added to her long string of musical triumphs with a brilliant concert at New York's famed Carnegie Hall where she was hailed by critics and public alike and in a record-breaking engagement at La Martinique, one of Manhattan's smartest night spots.

JOSH WHITE OFFERS FOLKSONG PROGRAM

Folk singing has changed its personality. It has, at least, if Josh White's performance in Town Hall Saturday midnight is any indication.

Not that the medium has lost its appeal—there was a large audience that warmed up together with the singer until it responded cordially to "John Henry" and "St. James Infirmary" and listened in breathless silence to "Wandering." Mr. White is still a knowing interpreter and master at making his guitar talk plaintively.

But one listener missed the fighting spirit of his early folk-songs—those he grew up with and made famous—and the tense enthusiasm of the old artsleaved audience as it shouted its approval. The old songs, with their earthy lyrics, have been replaced by others, and the new ones sound a little smutty, as if they were specially created to please a fashionable public.

But the folk singing business, by its very improvisational nature, is hazardous, and one cannot think of any professional who has remained fresh-sounding over the years. Mr. White's velvety voice and the personal quality of his interpretations remain much the same as ever. Perhaps his ardor is not lost, either. C.H.

Josh White Held Over In Mass.

BY CONRAD CLARK

PROVINCETOWN, Mass.—(ANP)—Schedule for a week's engagement here at the Surf Club of the New Central House, Josh White was held over for a few days longer, pending the arrival of Maxine Sullivan, "the Loch Lomond Gal."

Following his closing here, Josh flew back to New York, Saturday, accompanied by Jay Chase, son of Mrs. Mary Chase, his personal manager. This engagement was White's last in America until the fall.

He will take a four-month tour of Europe that will include the Scandinavian countries, England and Scotland. In England he will broadcast over the BBC network.

Maxine opened here on Saturday, and also on the same bill with her is the team of Carter and Bowle (Frank and Arthur), well-

known players on the ivories. Both Carter and Bowle have been at the Surf Room since its opening for the season. They will be fixtures until Labor Day. Before coming here they played at Sprig's Roost in New York City.

Also on the bill is Charlotte Rae, who has a nice voice. Others on the bill are: Ghosney and Wood, and Clifford Truandell. Featured artists that will follow Miss Sullivan are: The Mad Moiselles, Bob Eberly, Mildred Bailey, and The Three Flames.

In the cocktail lounge, Harry Levey is at the piano, and direct from the Monkey Bar is Johnny Ward. Owner and manager is Frank J. Diego.

Serge Chaloff "Down Best and Metronome Poll Winner" and his Woody Herman All-Stars head the entertainment list at the Sea Dragon Club in the Pilgrim House on Commercial Street.

Wrestling followed a Carnival dance, Saturday night at Provincetown Town Hall featuring lady scrabblers. Last Monday night, George Bernard Shaw's "Heart-Break House" had its first showing of this season at the Provincetown Playhouse on the old whaling wharf at the foot of the famous Gosnold Street.

Places of interest to see in this "Greenwich Village" of New England founded in 1727 are—the Pilgrim Memorial Monument (commemorating the landing of the Pilgrims); the Pilgrim Spring, near Pilgrim Heights, where the Pilgrims drank their first New World water; and the Province House.

Josh White's Girl On London, Radio

LONDON, England—Beverly, Josh White's 12-year-old daughter has been joining her famous father in appearances on radio here during his current European tour.

The youngster is heard in a series of ballads and folk songs.

14-Year-Old Girl To Sing With Dallas Symphony Orchestra

Miss Antoinette Williams Appears With Dallas Symphony Orchestra

DALLAS, Tex. — (ANP) — Miss Antoinette Williams, a 14-year-old Negro soprano, will sing with the Dallas Symphony orchestra, Sunday, Jan. 20.

Miss Williams auditioned last week for the chance to sing, and Walter Hendl, conductor, notified her over the weekend that she would perform Sunday.

The concert will be held in Fair Park auditorium. Miss Williams, the daughter of Mr. and Mrs. F. E. Williams Jr. of Dallas, will sing four numbers.

Texas Girl Sings With Dallas Symphony

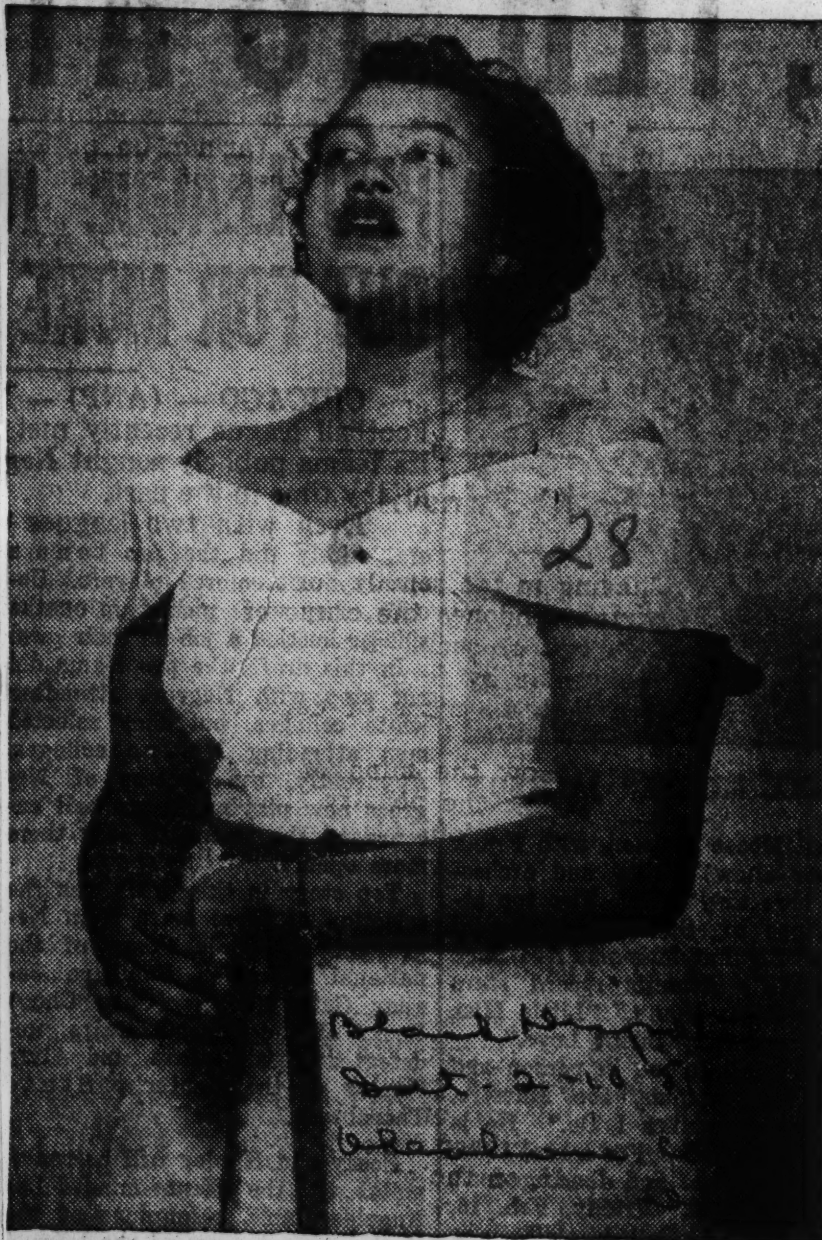
DALLAS, Tex. — Music lovers jammed the Fair Park auditorium last week and applauded in approval of the talent of a 15-year-old Negro girl who broke racial bars last week and sang with the Dallas Symphony orchestra.

The honored vocalist was Miss Antoinette Williams of Tyler, Tex., the daughter of Mr. and Mrs. F. E. Williams.

Conductor Walter Hendl introduced her to the audience. A soprano, she sang the aria, "Voi Che Sapete" from "Le Nozze Di Figaro" by Mozart, "Summertime" from "Porgy and Bess" by Gershwin, and two spirituals, "Somebody's Knocking at Your Door" and "Honor Honor."

Miss Williams is a sophomore at Emmett Scott high in Tyler. She learned music first from her mother, then from a Dallas music teacher, Mrs. Celeste Morton.

More than 400 children, teachers, and adults came from Tyler to hear her sing.



In the accompanying picture is Miss Antoinette Williams, 15-year-old daughter of Dr. and Mrs. F. E. Williams, Jr., Tyler, Texas, who appeared Saturday, January 20, as the guest soloist, with the Dallas Symphony Orchestra in the Fair Park auditorium, Dallas, Texas. Walter Hendl was conductor.

—Continental Press Photo

N. Y. Opera Ends Successful Season With Aid Of Negro

NEW YORK — (ANP) — The City Opera has completed another successful season in which Negro singers played important parts. Of course, a city presentation of "Madame Butterfly" without Camille Williams in the leading and difficult role, would be like the old Yankees without Babe Ruth.

This year, Lawrence Winters sang "Pagliacci" and also one of the heavy parts in "Aida." Larry

has come a long way since the days around Washington when he was Lawrence Whiseman. He sang at an affair honoring the late great liberal, Charles Russell, and won more applause than any other person on the program.

This is his second season with the City Opera company which is far more liberal than its stuffed shirt neighbor the Metropolitan. While the city Opera does not have the "names" that grace the Met's printed program and ornament its marquee, City's singers suffer little in comparison of their performances.

Alfredo Salmaggi first gave Negroes an opportunity to sing opera in New York when Katherine Jarborough did "Aida" in the old Hippodrome theater at 43 and Sixth Avenue. Folks thought the top had been reached with that performance, but City Opera surpassed that and now it's up to the Met's Mr. Bing to do more than shake hands with a colored singer, who won a Metropolitan contest.

**Opera Company
Has Top Year
Using Negroes**

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Mary Lou Begins New Trend In Modern Music



Mary Lou Williams has launched a new innovation in modern music. The pianist, arranger and composer has hand-picked an interracial choral group whose "voices phrase like instruments." Besides Miss Williams, the group is composed of Al Walker, drums; Billy Taylor, bass; Skippy Williams, bass clarinet; Luis Martinez, bongos, and Dave Lambert and his Friends who do the instrumental type singing.

Mary Lou Williams Tune Earns Her "Pot Of Gold"

NEW YORK, N. Y. — Mary Lou Williams, noted piano stylist whose original compositions have beguiled millions of jazz lovers, is the center of a complicated legal tangle caused by the sensational success of her song "Pretty Eyed Baby." Mary Lou has a hefty pot of gold awaiting her in the form of record royalties from the tune but can't collect a penny until the legal spangle unraveled.

The weird story of "Pretty Eyed Baby" goes back to 1940 when Mary Lou wrote the tune. She titled it "Satchel Mouth Baby" and then practically forgot about it. For the past ten years the tune has been sung by vocalists and quartets. But the performance fees received by Miss Williams from ASCAP, she reports were hardly enough to make her take her own tune seriously. "I was just too busy to think it would ever become a hit," Mary Lou says.

Musical complications started to set in 1946 when a musician named Bill Johnson got together a small combination and recorded Mary Lou's tune using the new title, "Pretty Eyed Baby." The change was made with Mary Lou's approval. "After all the words 'Pretty Eyed Baby' were lifted bodily from the lyrics I wrote," Mary Lou explains.

Later Mary Lou signed an agreement to split royalties from the tune with Johnson. For determining up the new title and adding eight bars of new lyrics Johnson was given credit as co-author. Mary Lou feels she signed the contract hurriedly but does not question its legality now.

The publishing situation was further complicated in 1947 when a Leeds Music subsidiary published the tune as "Pretty Eyed Baby," completely unaware that Leeds, the parent company had published "Satchel Mouth Baby" in 1941. Lou Levy, president of Leeds admitted that he did not know that the two songs in his catalogs were actually the same and had both been written by Mary Lou.

Last January Levy called Miss Williams and said he thought her "Satchel Mouth Baby" had hit potentialities and might be promoted into a big success. Mary Lou claims she was asked to give up 60 per cent of her rights to the song. This she did not do, however.

In less than four months "Pretty Eyed Baby" had mushroomed into a hit of major proportions through recordings by the Jane Turzy Trio on Decca, Frankie Laine and Jo Stafford on Columbia, Al Trace on Mercury, Joan Shaw and Betty Ford on Regal, Gene Williams on King, the Billy Williams Quartet on MGM, the Al Williams Octet on Command. Capitol Records issued a version of "Pretty Eyed Baby" while RCA Victor re-issued Bill Johnson's 1946 disc.

Last month the trombonist, Snub Mosely, filed a suit for \$100,000 damages against Mary Lou Williams, Bill Johnson and Leeds Music Co. Mosely charged unlawful use of his title "Pretty Eyed Baby." Mary Lou was shocked to say the least. To date Miss Williams contends never to have received an accounting on sales and royalties due her from "Pretty Eyed Baby." Leeds Music Co., she says, has informed her that it is withholding all royalty payments pending settlement of Mosely's suit.

While Columbia, Decca, MGM and Capitol all state that sales of "Pretty Eyed Baby" continue to roll, its original composer, Mary Lou is frustrated to see royalties piling up which she is unable, for the present, at least to collect.

But Mary Lou Williams, who was too busy originally to think that "Pretty Eyed Baby" might rocket into a hit, characteristically keeps busy. Far from discouraged, she is writing and arranging a whole new program of compositions which she will present this Fall to concert audiences. Her latest Circle recording, "Walking" coupled with "The Shiek" has received consistently high rating from record reviewers and disk distributors report increasing demand for it. "Walking" with

its real new sounds, deejays and distributors agree, might be another Mary Lou Williams hit before long.

Teddy Wilson

Professor Teddy Wilson Is WNEW's Finest Man



STAR PIANIST Teddy Wilson (seated) and Roy Ross musical director of station WNEW, get together on the 'Come and Get It' show.

Piano Star Doubles As Teacher Of Jazz

By ARNOLD de MILLE

NIMBLE-FINGERED Teddy Wilson, often called "Professor Wilson of the Ivory," is the Feature Man at Station WNEW, "1130 on your dial, New York."

Twice daily, six days a week, the "Professor" is on the airwaves. At twelve-noon, five days a week, he is featured on the "Come and Get It" show and at 7:35 he does his own

"Teddy Wilson Show" six days a week.

The "Come and Get It" show, with Allwyn Edwards, Peggie Ann Ellis, Roy Ross, musical director of WNEW, and the station's orchestra, is sponsored by Borden's Milk. His own show has no sponsor.

THE "Professor" has been a staff man on WNEW for the past three years, but is used only in featured spots. He is the only Negro musician in New York so employed.

The only other staff man is drummer Gordon "Specks" Powell with the Columbia Broadcasting System. "Specks," however, is not a featured man. He is used in different bands all day, to whatever band he is assigned.

"Professor" Wilson is one of the original Benny Goodman Quartet that was such a terrific sensation a few years ago with Lionel Hampton, Gene Krupa and Goodman. It was the first mixed group of musicians to tour places like Texas, Oklahoma and Missouri. Most people then expected such an aggregation to meet with much criticism.

"It was a terrific success," remarked the "Professor." "The only difficulty we ran into was room accommodations in some places."

Texas Native

TEDDY WILSON is a native of Austin, Texas. Both his parents

were teachers at Tuskegee Institute, his father being head of the English Department during Booker T. Washington's time. Mrs. Wilson is still at Tuskegee handling publications in the library.

From Tuskegee the "Professor" went to Talladega College to major in music theory. He started out in the theatrical field by doing one night stands with different bands in and around Detroit.

In 1931 Wilson settled in Chicago. He played with Louis Armstrong for a while then went with Jimmy Moore's orchestra. In 1933 he landed in New York with Benny Carter's band.

The "Professor" was playing for the Charioteers when the boys were really burning up the air-waves back in 1935, and at the same time doubling at the original "Famous Door" on West 52nd street as intermission pianist.

IN 1936 he went to Chicago to do a jazz concert with Benny Goodman. They had met at a house party given by Mildred Bailey, the "Rocking Chair" gal, some time back and had made a few recordings together before Goodman organized his band.

After the concert the band leader asked Wilson to remain with the band. Although it has been more than ten years since Wilson left Goodman to organize his own orchestra, they still work together. They completed a series of television shows two months ago called "Star Time" for the Dumont station.

Wilson quit band work after five years at the un and downtown Cafe Society and turned to free lancing, appearing as guest artist on a number of radio programs, including several appearances on the ABC's "Piano Playhouse."

WILLIAM SCHUMAN, the composer of classical music, took over the presidency of Julliard School of Music in 1940, disposed of some of the teachers who had been there for years and instituted a new system of teaching.

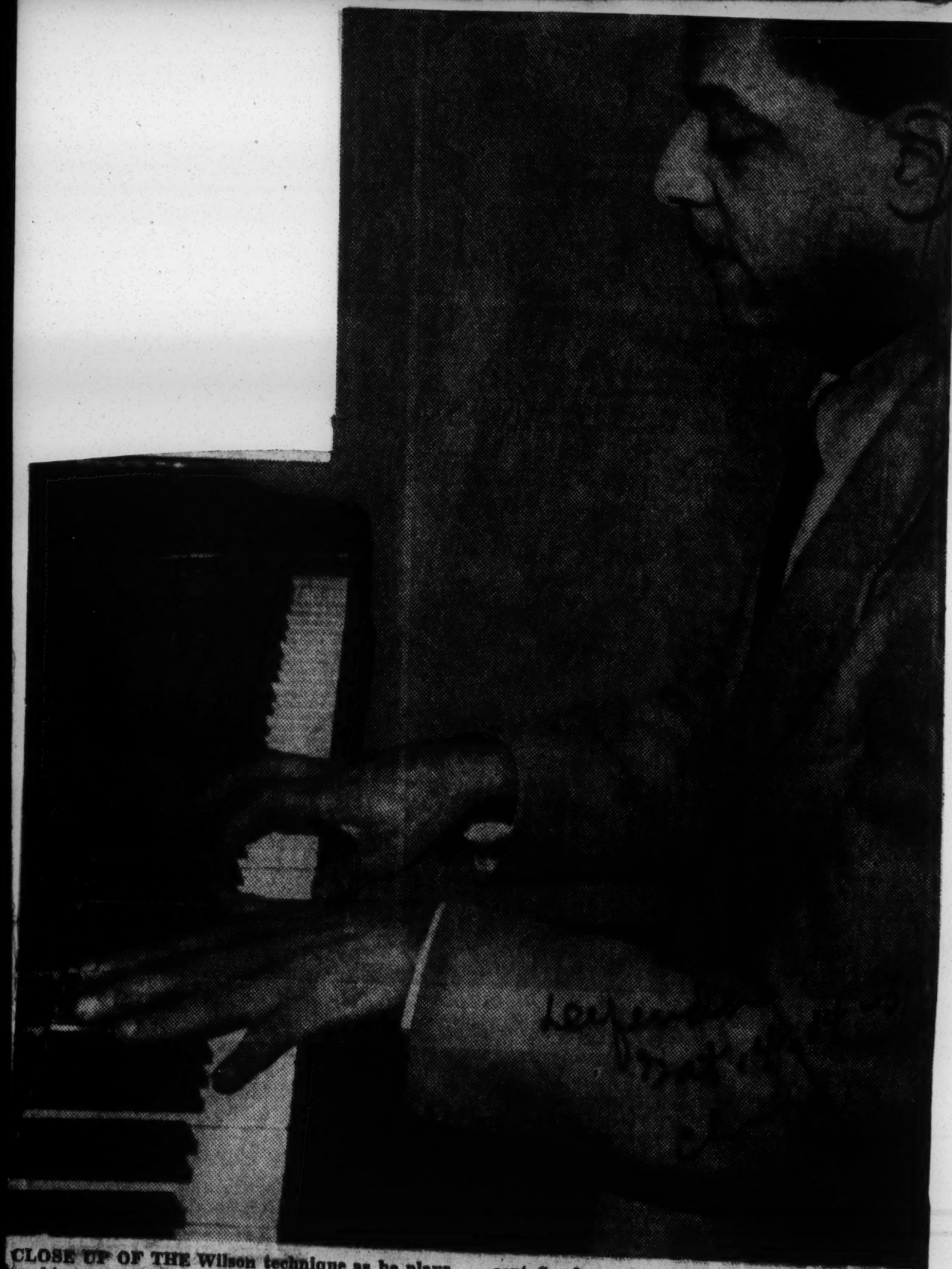
He included courses in jazz for the first time in the history of the ultra-classical and symphonic conscious institution, and Teddy Wilson was invited to join the faculty of the summer school as an

instructor.

It was shortly after his appointment to the faculty of Julliard that he was tagged with the handle of "professor."

Now, some of his friends are saying, he is beginning to look the part.

"Professor" Wilson will resume his classes at the Julliard School of Music this summer, but will still be Featured Man at Station WNEW, "1130 on your dial, New York."



CLOSE UP OF THE Wilson technique as he plays
on his own "Teddy Wilson" show 7:15 daily 'ex-

cept Sundays.—Defender photos by de Mille.

Stars in Difficult Opera

After American Oct. 10

With Only 9-Hour Notice

NEW YORK, N.Y.—Lawrence Winters, the star of a hundred faces and owner of the most extensive operatic repertoire on record, stepped into the difficult title role of "Rigoletto" Friday night at City Center and gave a historic performance with only nine hours' notice.

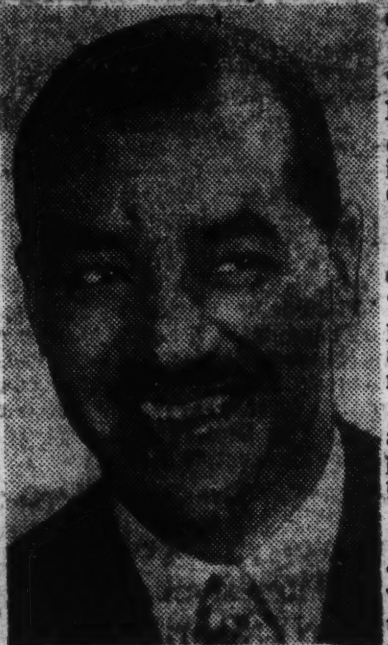
An alternate for Theo Bayle, Dutch baritone, who was suffering from a virus infection, the 36-year-old Howard University-trained baritone was informed by the New York City Opera Co. 11 a.m. Friday that he would sing the role.

Although he had never before appeared in the role he had studied the part and attended rehearsals. Mr. Winters sang one of the most important baritone roles in the baritone opera repertoire.

Worked Through Howard

Mr. Winters, the son of a cotton picker, worked his way through Howard University and got his first job in "Ouange," the Haitian folk opera, at the New School of Social Research.

He has been a night club singer, a radio guest artist with the New York Philharmonic under Leopold Stokowski and with Erno Rapee, and Todd Duncan's understudy and alternate in the revived production



LAWRENCE WINTERS

of "Porgy and Bess."

His appearance in the musical "Call Me Mister" prompted S. Hurok, to arrange a series of concert tours for Mr. Winters, following which he joined the City Opera Company.

'Aida,' The First

His first appearance with the City Opera Company was in "Aida" in 1948. He has also appeared in "Madame Butterfly," and "Pagliacci," "Tales of Hoffman" and other operas.

In the majority of these operas, as was true in Friday night's appearance in "Rigoletto," Mr. Winters wore white makeup.

Sang Yiddish Role

Mr. Winters scored an important "first" when he recently sang the Yiddish role of the Messenger in the City Opera Company's production of "The Dybbuk," which had its premiere Oct. 5 at City Center.



Myron H. Davis—Life

YANCEY & MAMA

To the cemetery in Dixieland.

Jam for Jimmy 10-1-51

If Jimmy Yancey didn't actually originate boogie-woogie, he might as well have: he was playing it 35 years ago, long before it became big time. In Chicago, jazz lovers could find Jimmy in such southside clubs as the old Bear Trap No. 1 and Moonlight Inn, shrouded in cigarette smoke, his big eyelids drooping, playing the rich kind of boogie blues that made his fellow Negroes proud and sad, his white listeners rapt and respectful.

Jimmy flipped through vaudeville with the buck & wing before he was 15. Then he settled down in Chicago's Negro section, began playing the piano in speakeasies, sometimes for drinks, sometimes for money. He was a familiar guest at gin fests and rent parties. Gradually, he developed his slow-rolling boogie, and the style caught on. Some of his imitators learned to play it better, but with Jimmy the important thing was what you had to say, not how you said it. *June*

It was Meade Lux Lewis and the late Albert Ammons who made boogie famous, while their teacher Jimmy continued to live in a dark, narrow tenement flat, virtually unknown. In baseball season, he worked as assistant groundskeeper at Comiskey Park, home of the Chicago White Sox. In his last years, he scraped along mostly on tiny record royalties, a few concerts and club dates. He did not mind fame passing him by. All he wanted, he told "Mama"—his wife Estella—was a Dixieland band to play at his funeral.

One morning last week, after 53-year-old Jimmy had eaten breakfast, says Mama, "he just up and died." When Mama spread the word about Jimmy's last wish, 26 jazzmen called in, offering to play at his funeral. Four were chosen: Lee Collins and Jimmy Illa, trumpets; Miff Mole, trombone; and Jimmy Granato, clarinet.

Jimmy lay in state in an orchid casket covered with a rose blanket. There was a canopy from the door of the funeral home to the sidewalk, some fading pink flowers in the yard. "They're dying out," said Mama. "But they're still kinda nice for Jimmy." Mama held off the burial for eight days, but finally gave in this week. Said she: "I ain't in no hurry to rush him into the ground. I kept him out just as long as they'd let me."

The rest of Mama's plans were complete: Jimmy would be driven off to the cemetery with the Dixieland quartet leading the way. On the way and at the grave, the boys would play *High Society*, *Muskrat Ramble*, *Jazz Me Blues*, and anything else they thought Jimmy might like. But they would finish up with *Nearer, My God, to Thee*, in hymn tempo. That was Mama's idea.